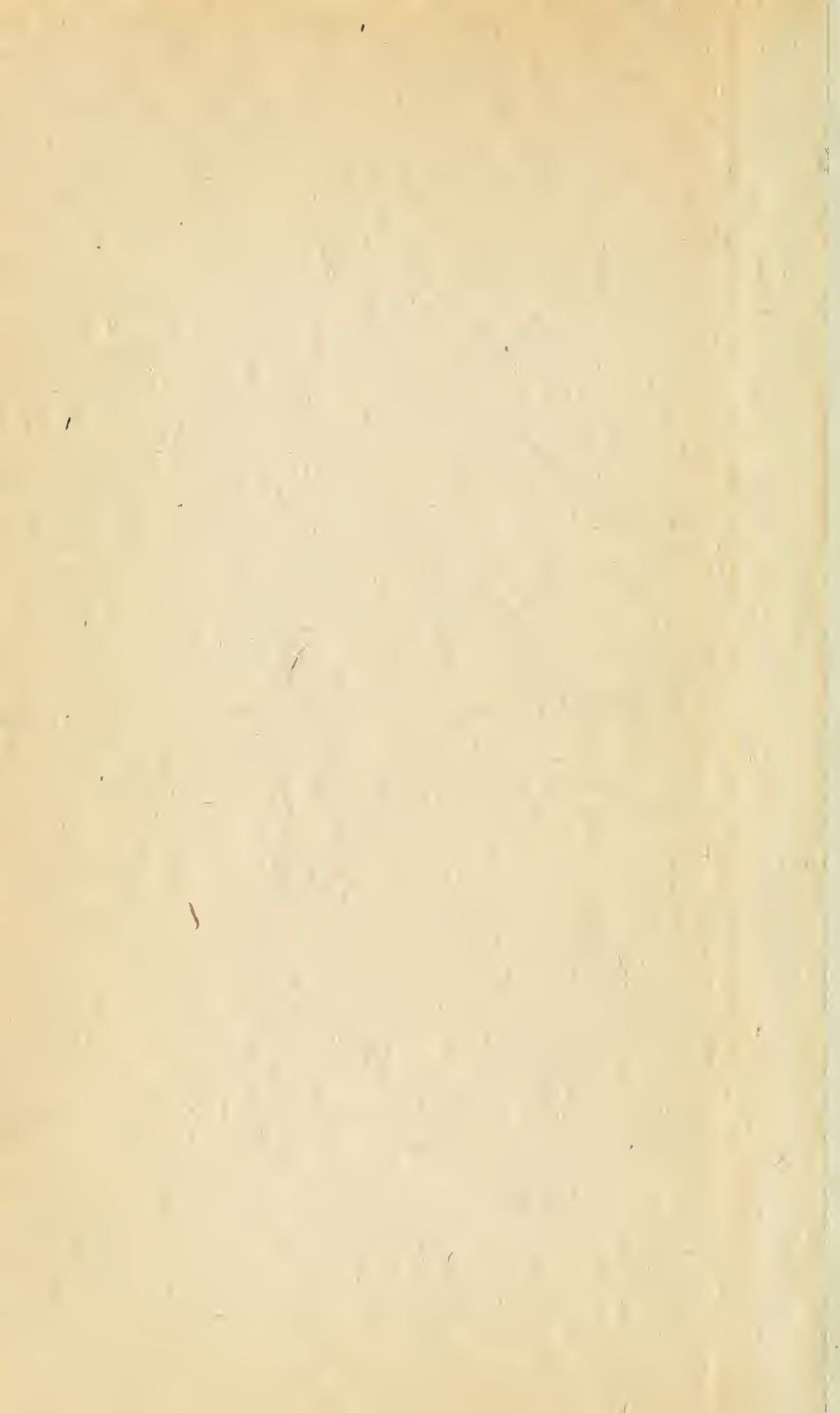


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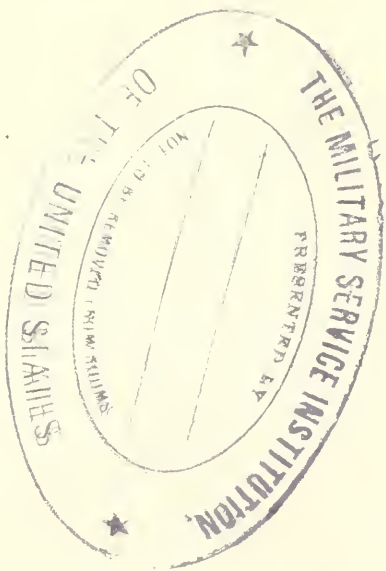
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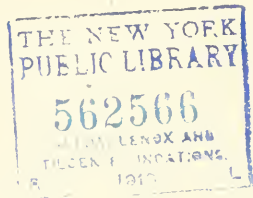
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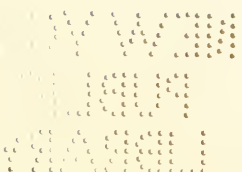
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## PREFACE.

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The following scheme for a branch of historical study has grown out of the actual experience of guiding large classes of students in the history of art; and, printed on separate lesson-slips, it has already found considerable appreciation as a convenient instrument for the use of a non-circulating library.

It is believed that the best text-book for the study of any history is but a syllabus; for the study of history, as well as of science, in order to result in solid edification, must involve the characteristics of real investigation, compelling the use of the judgment at every step. Especially is this true, at present, in the History of Art, where good sources of information and criticism are so various and even contradictory.

The catalogue of works referred to purposely embraces elementary as well as the more exhaustive in history and criticism.

C. S. FARRAR.

MILWAUKEE COLLEGE, February, 1879.



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Samson's Art Crit., pp. 157-9. D'Anvers' El. Hist. Art, pp. 157-8. Flaxman's Lect. Sculpture, pp. 152-4. Luebke's Hist. Sculpture, Vol. 1, pp. 1-8. Enc. Brit., "Sculpture;" Eng. Cyc. Arts and Sci., Vol. 1, pp. 250-9; Vol. 7, p. 367.

2. Different materials employed in sculpture, and their respective merits.

Samson's Art Crit., pp. 159-60. D'Anvers' El. Hist. Art, pp. 158-61. Flaxman's Lect. Sculpture, p. 155. Luebke's Hist. Sculpture, Vol. 1, pp. 68-9. Knight's Pict. Gal. Arts, vol. 2, Text, pp. 275, 278-9, 286-7, 290. Enc. Brit., "Sculpture." Eng. Cyc. Arts and Sci., Vol. 7, pp. 367-70.

3. The various mechanical methods of sculpture, and the successive stages of these in the development of a statue.

Samson's Art Crit., pp. 168-70. D'Anvers' El. Hist. Art, pp. 157-61. Luebke's Hist. Sculpture, Vol. 1, pp. 76-7. Knight's Pict. Gal. Arts, Vol. 2, pp. 283-7. Enc. Brit., "Sculpture." Eng. Cyc. Arts and Sci., Vol. 7, p. 367.

4. General relation of sculpture to architecture ; position as one of the elements of design in sculpture.

Samson's Art Crit., pp. 164-5. Luebke's Hist. Sculpture, Vol. 1, pp. 1-5, 64, 67-8. Zerffi's Hist. Dev. Art, pp. 20-1, 186-7.

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6. Historic questions as to drapery and color in sculpture.

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D'Anver's *El. Hist. Art*, pp. 200-1. Clement's *Painters, etc.*, p. 49. Seeman's *Myth.*, pp. 172-5. Luebke's *Hist. Sculp.*, Vol. 1, pp. 237-9; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 187-8; *Am. Ed.*, p. 235; *Mon. Art*, Vol. 1, Pl. 18, Text, p. 75. Taine's *Rome and Naples*, p. 58. Zerffi's *Hist. Dev. Art*, pp. 207-8. Flaxman's *Lect. Sculp.*, pp. 97, 233.

5. The group of the Wrestlers at Florence, and the statue of the Fallen Warrior at Venice.

D'Anvers' *El. Hist. Art*, p. 201. Luebke's *Hist. Sculp.*, Vol. 1, pp. 239-40, 241-2. Eaton's *Rome*, Vol. 1, p. 4. Flaxman's *Lect. Sculp.*, pp. 114-6. Guhl's *Greeks and Romans*, pp. 221-2.

6. The votive offering of Attalus to Athens — four extensive battle groups.

Luebke's *Hist. Sculp.*, Vol. 1, pp. 241-4; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 188-9; *Am. Ed.*, pp. 235-6.

7. Statues of the dying: the Dying Alexander, the Dying Gaul (Gladiator), the tragic Group of the Gauls (Arria and Paetus.)

D'Anvers' *El. Hist. Art*, p. 201. Luebke's *Hist. Sculp.*, Vol. 1, pp. 239, 241-7; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 188-90; *Am. Ed.*, pp. 235-8. D'Agincourt's *Hist. Art*, Vol. 2, Pl. 1. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.*, p. 224, Text, pp. 262-3. Jarves' *Art Thoughts*, pp. 62-3; *Art Idea*, pp. 54-5. Eaton's *Rome*, Vol. 2, pp. 79-82. Bell's *Anat. Exp.*, pp. 176-9.

8. Contrasts between the pathetic and tragic of this school and the impassioned of the school of Scopas.

Luebke's *Hist. Sculp.*, Vol. 1, pp. 236-7; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 187-8; *Am. Ed.*, pp. 234-5. Zerffi's *Hist. Dev. Art*, pp. 206-9.

## X. ETRUSCAN AND GREEK STATUARY and Sculptors Among the Romans.

1. Etruscan sculpture and Etruscan contributions of art to ancient Rome.

D'Anvers' *El. Hist. Art*, pp. 202-5. Samson's *Art Crit.*, p. 187. Luebke's *Hist. Sculp.*, Vol. 1, pp. 258-73; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 204-14; *Am. Ed.*, pp. 258-70; *Mon. Art*, Vol. 1, Pl. 25, Text, pp. 90-3. Hare's *Walks in Rome*, pp. 571-5. D'Agincourt's *Hist. Art*, Vol. 2, Pl. 1. Jarves' *Art Thoughts*, pp. 36-48. Zerffi's *Hist. Dev. Art*, pp. 112-24.

2. Art spoils by the Roman conquests of the Etrurian and the Grecian cities; the important place these spoils received in the triumphal procession.

Luebke's *Hist. Sculp.*, Vol. 1, pp. 273-4. Knight's *Pict. Gal. Arts*, Vol. 2, Text, 266-7. Zerffi's *Hist. Dev. Art*, pp. 247-9. Flaxman's *Lect. Sculp.*, pp. 100, 227-8. Rollin's *Anc. Hist.*, Vol. 2, pp. 227, 239-40, 447-8. Liddell's *Hist. Rome*, pp. 465-6, 479. Meriyale's *Hist. Rome*, Vol. 6, pp. 275-8. Guhl's *Greeks and Romans*, pp. 586-91. Plutarch's *Lives*, pp. 198-9. *Letters From Palmyra*, pp. 244-8. *Eng. Cyc. Arts and Sci.*, "Sculpture."

3. The revival of Greek sculpture in the service of the Romans.

D'Anvers' *El. Hist. Art*, pp. 209-12. Samson's *Art Crit.*, p. 188. Luebke's *Hist. Sculp.*, Vol. 1, pp. 274-5; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 243-4; *Am. Ed.* pp. 302-3. Knight's *Pict. Gal. Arts*, Text, pp. 266-7. Zerffi's *Hist. Dev. Art*, pp. 250-8. Flaxman's *Lect. Sculp.*, pp. 99-100, 195-6.

4. The Torso of the Belvedere; the Farnese Hercules; the Medicean Venus and its various copies.

D'Anvers' *El. Hist. Art*, pp. 206-7. Clement's *Painters, etc.*, pp. 211, 310. Seeman's *Myth.*, pp. 60-1, 214-7. Luebke's *Hist. Sculp.*, Vol. 1, pp. 276-8; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 244-5; *Am. Ed.*, pp. 303-4; *Mon. Art*, Vol. 1, Pls. 18-19, Text, pp. 72, 75; Hare's *It. Cities*, Vol. 3, pp. 21-2. D'Agincourt's *Hist. Art*, Vol. 2, Pl. 1. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.*, p. 236, Text, pp. 259, 262-3. Taine's *Florence and Venice*, p. 140; *Rome and Naples*, pp. 58, 132. Eaton's *Rome*, Vol. 1, pp. 1-2, 93-4. Flaxman's *Lect. Sculp.*, pp. 26, 138, 141. Bell's *Anat. of Exp.*, p. 56.



5. Caryatidae; the Borghese Gladiator; the Apollo Belvedere; the Colossi of Monte Cavallo.

D'Anvers' *El. Hist. Art*, pp. 205-6. Clement's *Painters, etc.*, pp. 5-6. Seeman's *Myth.*, pp. 41-8. Luebke's *Hist. Sculp.*, Vol. 1, pp. 248-52, 279-80; *Hist. Art*, Eng. Ed., Vol. 1, pp. 245-7; Am. Ed., pp. 238-9, 304-5; *Mon. Art*, Vol. 1, Pls. 18 A, 32, Text, pp. 72, 115. Hare's *Walks in Rome*, pp. 559-60. D'Agincourt's *Hist. Art*, Vol. 2, Pl. 1. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.*, p. 220, Text, pp. 259, 263. Fergusson's *Hist. Arch.* Vol. 1, pp. 258-9. Taine's *Rome and Naples*, p. 129. Flaxman's *Lect. Sculp.*, pp. 25-6, 96-7, 229-30. Eaton's *Rome*, Vol. 1, pp. 104-5, 177-9. Reynolds' *Works*, Vol. 2, pp. 9-11. Cousin's *True, Beautiful and Good*, pp. 145-7.

6. Diana of Versailles; the Sleeping Ariadne; the Agrippina of the Capitol.

Luebke's *Hist. Sculp.*, Vol. 1, pp. 282-4; *Hist. Art*, Eng. Ed., Vol. 1, pp. 247-8; Am. Ed., pp. 305-6, 309; *Mon. Art*, Vol. 1, Pl. 18 A, Text, pp. 72-3. Hare's *Walks in Rome*, pp. 73, 563. D'Agincourt's *Hist. Art*, Vol. 2, Pl. 1.

7. Roman portrait statues compared with those by Praxiteles and Lysippus.

D'Anvers' *El. Hist. Art*, p. 207. Luebke's *Hist. Sculp.*, Vol. 1, pp. 195, 282-3; *Hist. Art*, Eng. Ed., Vol. 1, pp. 249-50; Am. Ed., pp. 307-9; *Mon. Art*, Vol. 1, Pls. 32-3, Text, pp. 114-7. Hare's *Walks in Rome*, pp. 73-6. Jarves' *Art Thoughts*, pp. 30-3. Taine's *Phil. Art*, pp. 52-8; *Rome and Naples*, pp. 114-6. Eaton's *Rome*, Vol. 2, pp. 69-70.

8. The Achillean portrait statues; some distinguished specimens.

D'Anvers' *El. Hist. Art*, pp. 207-9. Luebke's *Hist. Sculp.*, Vol. 1, pp. 283-5; *Hist. Art*, Eng. Ed., Vol. 1, pp. 250-2; Am. Ed., pp. 309-12; *Mon. Art*, Vol. 1, Pls. 32-3, Text, pp. 114, 116-7. Knight's *Pict. Gal. Arts*, Text, pp. 267, 270.

## XI. ROMAN SCULPTURE FROM AUGUSTUS TO ADRIAN --- The Historic and the Decorative Reliefs.

1. The national traits of the Romans, compared with those of the Greeks; religious, political, and æsthetic.

Luebke's *Hist. Sculp.*, Vol. 1, p. 272; *Hist. Art*, Eng. Ed., Vol. 1, pp. 215-9; Am. Ed., pp. 271-5. Knight's *Pict. Gal. Arts*, Vol. 2, Text, p. 270. Jarves' *Art Thoughts*, pp. 32-3, 49-50. Taine's *Rome and Naples*, pp. 9-10. Zerffi's *Hist.*

Dev. Art, pp. 228-45. Flaxman's Lect. Sculp., pp. 147-8. Guhl's Greeks and Romans, pp. 297-9, 303-5. Merivale's Rome, Vol. 4, pp. 17-28, 302-3. Lecky's European Morals, Vol. 1, pp. 175-7. Draper's Int. Dev. of Europe, Vol. 1, pp. 257, 263-5. Ihne's Early Rome, pp. 96-104. Enc. Brit., "Roman History."

2. Peculiarities of Roman architecture; great variety of public buildings and other structures, and the profusion of decorative sculpture.

D'Anvers' El. Hist. Art, pp. 47-55. Luebke's Hist. Sculp., Vol. 1, pp. 285-7; Hist. Art, Eng. Ed., Vol. 1, pp. 219-42; Am. Ed., pp. 271-302; Mon. Art, Vol. 1, Pls. 27-31, Text, pp. 96-112. Hare's Walks in Rome, pp. 26-8, 105-18, 134-43, 478-82. D'Agincourt's Hist. Art, Vol. 1, Pls. 1-3. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 44, Text, pp. 42-54. Fergusson's Hist. Arch., Vol. 1, pp. 295-351. Rosengarten's Arch. Styles, pp. 109-59. Le Duc's Habitations of Man, pp. 224-43. Jarves' Art Thoughts, pp. 105-7; Art Idea, pp. 108-9. Taine's Rome and Naples, pp. 44-52, 132-9. Zerffi's Hist. Dev. Art, pp. 238, 245-58. Guhl's Greeks and Romans, pp. 306-30, 357-75, 399-486. Eaton's Rome, Vol. 1, pp. 76-85, 130-40, 179-97, 219-52, 282-315.

3. The introduction of perspective into sculptured reliefs; the historic reliefs of the Arch of Titus, of Trajan's Column, and of the sarcophagi in the Capitol.

D'Anvers' El. Hist. Art, pp. 210-3. Luebke's Hist. Sculp., Vol. 1, pp. 293-7, 301-8; Hist. Art, Eng. Ed., Vol. 1, pp. 252-9; Am. Ed., pp. 312-9; Mon. Art, Vol. 1, Pls. 32-3, Text, pp. 112-7. Hare's Walks in Rome, pp. 99-100, 129-30. D'Agincourt's Hist. Art, Vol. 2, Pls. 1-2. Knight's Pict. Gal. Arts, Vol. 2, Text, pp. 270-1. Taine's Rome and Naples, pp. 112-3. Zerffi's Hist. Dev. Art, pp. 255-6. Guhl's Greeks and Romans, pp. 387-96, 481-4, 580-91. Eaton's Rome, Vol. 1, pp. 209-11, 340-5.

4. The finest statues of this period: the Youthful Centaur; the Father Nile; Pallas Giustiniani; Silenus Holding the Child Bacchus; the Dancing Faun and the Faun in red marble.

D'Anvers' El. Hist. Art, p. 210. Seeman's Myth., p. 127. Luebke's Hist. Sculp., Vol. 1, pp. 287-92; Hist. Art, Eng. Ed., Vol. 1, pp. 247-8; Am. Ed., pp. 305-6. Taine's Rome and Naples, pp. 112, 123.

5. Sculptures found in the ruins of Herculaneum and Pompeii.

Luebke's *Hist. Sculp.*, Vol. 1, pp. 287, 293. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.*, pp. 257, 260-1, *Text*, pp. 271-4. Dyer's *Pompeii*, pp. 160-5, 296-300, 566.

## XII. THE PISAN SCHOOL OF SCULPTURE of the Fourteenth Century--- Picturesque Reliefs in Marble.

1. General account of the rude sculpture of the early Christian centuries.

D'Anvers' *El. Hist. Art*, pp. 214-34. Samson's *Art Crit.*, pp. 189-91. Luebke's *Hist. Sculp.*, Vol. 1, pp. 335-409; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 305-6, 437-47; *Am. Ed.*, pp. 372-4, 534-8, 540-50; *Mon. Art*, Vol. 1, Pl. 36, *Text*, pp. 127-9. D'Agincourt's *Hist. Art*, Vol. 2, *Pls.* 4-27. Lacroix's *Arts Mid. Ages*, pp. 339-58. Jarves' *Art Hints*, pp. 33-5. Tyrwhitt's *Christ. Art*, pp. 34-70.

2. Nicola Pisano, the first to revive the antique; the Descent from the Cross, on the portal of the Cathedral of Lucca; the pulpit in the Baptistery at Pisa; the pulpit in the Cathedral at Siena; the fountain at Perugia.

D'Anvers' *El. Hist. Art*, pp. 234-5. Samson's *Art Crit.*, pp. 191-2. Clement's *Painters, etc.*, pp. 458-60. Luebke's *Hist. Sculp.*, Vol. 2, pp. 111-7; *Hist. Art, Eng. Ed.*, Vol. 1, pp. 459-62; *Mon. Art*, Vol. 1, Pl. 48, *Text*, pp. 159-60. Hare's *It. Cities'* Vol. 2, pp. 282-3, 451-2; Vol. 3, p. 267. D'Agincourt's *Hist. Art*, Vol. 2, Pl. 32. Knight's *Pict. Gal. Arts*, Vol. 2, *Text*, p. 303. Lacroix's *Arts Mid. Ages*, p. 358. Jarves' *Art Thoughts*, p. 81; *Art Hints*, pp. 35-7, 204; *Art Studies*, pp. 127-8. Taine's *Florence and Venice*, pp. 43-7, 61-2. Symond's *Renaissance*, pp. 100-9. Tyrwhitt's *Christ. Art*, pp. 102-3.

3. Giovanni Pisano, the author of a new style—the Christian Subjective: sculptures on the façade of the Cathedral of Orvieto; allegorical statues of the city of Pisa and of the spiritual graces and attributes.

D'Anvers' *El. Hist. Art*, pp. 235-6. Clement's *Painters, etc.*, pp. 460-1. Luebke's *Hist. Sculp.*, Vol. 2, pp. 123-7; *Hist. Art, Eng. Ed.*, Vol. 2, pp. 82-4; *Am. Ed.*, pp. 94-7; *Mon. Art*, Vol. 1, Pl. 61, *Text*, p. 196. Hare's *It. Cities*, Vol. 2, pp. 452-3, 466, 517; Vol. 3, pp. 324-5, 364; *Days Near Rome*, pp. 122-5. D'Agincourt's *Hist. Art*, Vol. 2, *Pls.* 52-4. Knight's *Pict. Gal. Arts*, Vol. 2, *Text*, p. 303. Lacroix's *Arts Mid. Ages*, p. 358. Symonds' *Renaissance*, pp. 110-6.

4. The "Professor" monuments and other sarcophagi of this school and period.

Luebke's *Hist. Sculp.*, Vol. 2, pp. 120-1, 127-32; *Mon. Art*, Vol. 1, Pl. 61, Text, p. 196. Hare's *It. Cities*, Vol. 2, pp. 464-5, 475, 515-6. D'Agincourt's *Hist. Art*, Vol. 2, Pls. 32, 35. Taine's *Florence and Venice*, pp. 166-7.

5. Andrea Pisano: his bronze gate of the Baptistery at Florence and his other works.

D'Anvers' *El. Hist. Art*, pp. 236-7. Clement's *Painters*, etc., p. 461. Luebke's *Hist. Sculp.*, Vol. 2, p. 129; *Hist. Art*, Eng. Ed., Vol. 2, pp. 84-6; Am. Ed., pp. 97-8; *Mon. Art*, Vol. 1, Pl. 61, Text, p. 197. Hare's *It. Cities*, Vol. 3, pp. 101-2; *Days Near Rome*, pp. 123-4. D'Agincourt's *Hist. Art*, Vol. 2, Pls. 32, 35. Knight's *Pict. Cal. Arts*, Vol. 2, Text, p. 303. Lacroix's *Arts Mid. Ages*, p. 359. Symonds' *Renaissance*, pp. 119-22.

### XIII. THE FLORENTINE SCHOOL OF SCULPTURE of the Fifteenth Century---Pictur- esque Reliefs in Bronze and Terra-cotta.

1. The prominence and influence of the goldsmith's art, at this time, in Italy.

Scott's *Fine Arts*, pp. 148-56. Luebke's *Hist. Sculp.*, Vol. 2, pp. 155-8. Knight's *Pict. Gal. Arts*, Vol. 2, Text, p. 303. Taine's *Florence and Venice*, pp. 116-9, 209-10. Labarte's *Arts Mid. Ages*, pp. 237-58.

2. The occasion of the combination of arts in the same profession at this period.

Luebke's *Hist. Sculp.*, Vol. 2, pp. 108, 153; *Hist. Art*, Eng. Ed., Vol. 2, p. 82; Am. Ed., p. 94. Symonds' *Renaissance*, pp. 40-1, 53, 78-90.

3. Lorenzo Ghiberti and the history of the production of the second and third bronze doors of the Baptistery at Florence.

D'Anvers' *El. Hist. Art*, pp. 239-41. Clement's *Painters*, etc., pp. 295-7. Scott's *Fine Arts*, pp. 156-8. Luebke's *Hist. Sculp.*, Vol. 2, pp. 158-62; *Hist. Art*, Eng. Ed., Vol. 2, pp. 145-7; Am. Ed., pp. 186-7. Knight's *Pict. Gal. Arts*, Vol. 2, Text, pp. 303-6. Grimm's *Angelo*, Vol. 1, pp. 32-4. Lacroix's *Arts Mid. Ages*, p. 365. Heaton's *Hist. Painting*, pp. 77-8. Jarves' *Art Studies*, pp. 101-2; *Art Thoughts*, pp. 81-2. Symonds' *Renaissance*, pp. 127-8. Oliphant's *Makers of Florence*, pp. 124-8.

4. Subjects, number and size of these reliefs, and a

critical comparison between them and the earlier reliefs.

Luebke's *Hist. Sculp.*, Vol. 2, pp. 159, 161-2. *Hist. Art, Eng. Ed.*, Vol. 2, pp. 146-7; *Am. Ed.*, pp. 187-8; *Mon. Art*, Vol. 2, Pl. 65, Text, pp. 204-5. Jameson's *Hist. Our Lord*, Vol. 1, pp. 90-1, 96-8, 119, 131, 167-8. Hare's *It. Cities*, Vol. 3, pp. 62-3, 98, 102. D'Agincourt's *Hist. Art*, Vol. 2, Pls. 41-2. Knight's *Pict. Gal. Arts*, Vol. 2, Text, p. 306. Grimm's *Angelo*, Vol. 1, pp. 34-6. Taine's *Florence and Venice*, pp. 95-7. Symonds' *Renaissance*, pp. 128-36. Flaxman's *Lect. Sculp.*, pp. 252-3.

5. Donatello, the sculptor of dramatic reliefs; the reliefs of the Sacristies of the Cathedral and of S. Lorenzo at Florence; of the Singers' Gallery of S. Antonio at Padua; the entombment in S. Lorenzo at Florence.

D'Anvers' *El. Hist. Art*, pp. 241-2. Clement's *Painters, etc.*, pp. 250-1. Luebke's *Hist. Sculp.*, Vol. 2, pp. 163-9; *Hist. Art, Eng. Ed.*, Vol. 2, pp. 149-51; *Am. Ed.*, pp. 190-3; *Mon. Art*, Vol. 2, Pls. 65-6, Text, pp. 205, 207. Jameson's *Sacred Art*, Vol. 2, pp. 403-4, 618-9. Hare's *It. Cities*, Vol. 1, pp. 347-51; Vol. 3, pp. 61, 84, 87-8, 109. Knight's *Pict. Gal. Arts*, Vol. 2, Text, p. 306. Grimm's *Angelo*, Vol. 1, pp. 43-7. Jarves' *Art Thoughts*, p. 82; *Art Hints*, p. 215. Taine's *Florence and Venice*, pp. 95, 147, 204. Symond's *Renaissance*, pp. 136-42. Oliphant's *Makers of Florence*, pp. 129-31, 138-42. Oliphant's *Makers of Florence*, pp. 129-31, 138-42. Flaxman's *Lect. Sculp.*, pp. 250-1.

6. Luca Della Robbia, the sculptor in terra-cotta; his marble reliefs on the Campanile and of the Singing Boys in the Cathedral at Florence.

D'Anvers' *El. Hist. Art*, pp. 242-3. Clement's *Painters, etc.*, pp. 509-10. Luebke's *Hist. Sculp.*, Vol. 2, pp. 169-72; *Hist. Art, Eng. Ed.*, Vol. 2, pp. 147-8; *Am. Ed.*, pp. 188-9. Jameson's *Hist. Our Lord*, Vol. 1, p. 272; Vol. 2, pp. 229-30; *Legends of the Madonna*, p. 188. Symonds' *Renaissance*, pp. 148-9. Oliphant's *Makers of Florence*, pp. 146-8.

7. Della Robbia's terra-cotta reliefs; Madonna with Angels; Annunciation; vaulted ceilings of S. Croce, of Miniato, etc.

Clement's *Painters, etc.*, pp. 510-1. Luebke's *Hist. Sculp.*, Vol. 2, pp. 172-4; *Hist. Art, Eng. Ed.*, Vol. 2, pp. 148-9; *Am. Ed.*, pp. 199-200; *Mon. Art*, Vol. 2, Pl. 66, Text, p. 206. Jarves' *Art Thoughts*, p. 82. Symonds' *Renaissance*, pp. 149-50. Pater's *Renaissance*, pp. 68-77. Oliphant's *Makers of Florence*, pp.

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1. Andrea Sansovino: the Madonna with St. Anna of S. Agostino at Rome; the statues and reliefs of the Casa Santa at Loreto.

D'Anvers' El. Hist. Art, p. 246. Clement's Painters, etc., pp. 236-7. Luebke's Hist. Sculp., Vol. 2, pp. 341-8; Hist. Art, Eng. Ed., Vol. 2, pp. 194-6. Hare's Walks in Rome, p. 443; It. Cities, Vol. 2, p. 407. Symonds' Renaissance, pp. 166-8.

2. Jacopo Sansovino: his statues of Apollo and Mercury, and of Mars and Venus at Venice; the series of reliefs in S. Antonio at Padua.

D'Anvers' El. Hist. Art, pp. 102-3. Clement's Painters, etc., pp. 237-8. Luebke's Hist. Sculp., Vol. 2, pp. 362-7; Hist. Art, Eng. Ed., Vol. 2, pp. 127-8. Hare's It. Cities, Vol. 1, p. 350. Taine's Florence and Venice, pp. 205-6, 220-3. Symonds' Renaissance, pp. 168-71.

3. Michael Angelo the first great reviver of the antique: his experience with Lorenzo de Medici.

Clements' Painters, etc., pp. 140-3. Tytler's Old Masters, pp. 96-101. Samson's Art Crit., pp. 315-7. Luebke's Hist. Sculp., Vol. 2, pp. 370-3; Hist. Art, Eng. Ed., Vol. 2, pp. 196-8; Am. Ed., pp. 260-3. Jameson's It. Painters, pp. 192-3. Knight's Pict. Gal. Arts, Vol. 2, Text, p. 306. Vasari's Lives, Vol. 5, pp. 227-34. Grimm's Angelo, Vol. 1, pp. 1-169. Wilson's Angelo, pp. 1-20. Black's Angelo, pp. 1-8. Heaton's Hist. Painting, pp. 169-74. Jarves' Art Thoughts, pp. 140-2; Art Studies, pp. 66-7, 72-4, 412-28. Symonds' Renaissance, pp. 171-2, 384-9. Oliphant's Makers of Florence, pp. 353-60. Flaxman's Lect. Sculp., pp. 252-4. Roscoe's Lorenzo de Medici, pp. 312-6. Tyrwhitt's Christian Art, pp. 139-71.

4. Michael Angelo's early works in sculpture: Hercules and Centaurs; the Angel with Candelabrum; the Pieta; the Madonna at Bruges; the David at Florence.

D'Anvers' El. Hist. Art, pp. 246-8, 250-1. Clement's Painters, etc., pp. 140-51. Luebke's Hist. Sculp., Vol. 2, pp. 370-8; Hist. Art., Eng. Ed., Vol. 2, p. 198;

Am. Ed., pp. 260-3; Mon. Art, Vol. 2, Pl. 27, Text, p. 218. Jameson's Legends of the Madonna, pp. 38-9. Hare's It. Cities, Vol. 3, pp. 131-2. D'Agincourt's Hist. Art, Vol. 2, Pl. 47. Knight's Pict. Gal. Arts, Vol. 2, Text, p. 307. Vasari's Lives. Vol. 5, pp. 234-42, 273-4. Grimm's Angelo, Vol. 1, pp. 183-7, 231-9. Black's Angelo, Pls. 4-6, pp. 9, 13-8. Wilson's Angelo, pp. 49-56, 394-5. Bohn's Angelo's Works, Pls. 1, 5, 7, 17. Jarves' Art Thoughts, pp. 67-8; Art Idea, pp. 64-5. Symonds' Renaissance, pp. 389-91. Oliphant's Makers of Florence, pp. 360-2. Flaxman's Lect. Sculp., pp. 257-8.

5. Monument of Julius II.; the Moses and the Slaves.

D'Auvers' El. Hist. Art, pp. 248-50. Clement's Painter's, etc., pp. 151-3, 156-8. Luebke's Hist. Sculp., Vol. 2, pp. 378-81; Hist. Art, Eng. Ed., Vol. 2, pp. 199-202; Am. Ed., pp. 263-7; Mon. Art, Vol. 2, Pl. 72, Text, p. 218. Hare's Walks in Rome, pp. 367-70. D'Agincourt's Hist. Art, Vol. 2, Pls. 46-7. Vasari's Lives, Vol. 5, pp. 246-50, 281-5. Grimm's Angelo, Vol. 1, pp. 268-71, 418-26; Vol. 2, pp. 325-7, 400-2. Black's Angelo, Pl. 7, pp. 21-9, 47-9, 71-81, 123-4. Wilson's Angelo, pp. 73-8, 193-200, 437-54. Bohn's Angelo's Works, Pls. 7-13. Jarves' Art Thoughts, pp. 73-4. Symonds' Renaissance, pp. 398-404. Oliphant's Makers of Florence, pp. 364-9. Eaton's Rome, Vol. 1, pp. 456-7.

6. Monuments of Guliano and Lorenzo de Medici.

Luebke's Hist. Sculp., Vol. 2, pp. 381-4; Hist. Art, Eng. Ed., Vol. 2, pp. 202-4; Am. Ed., pp. 267-9; Mon. Art, Vol. 2, Pl. 72, Text, p. 219. Hare's It. Cities, Vol. 3, pp. 110-3. D'Agincourt's Hist. Art, Vol. 2, Pl. 47. Grimm's Angelo, Vol. 2, pp. 136-8, 152-8. Black's Angelo, Pl. 8, pp. 49-54. Wilson's Angelo, pp. 388-94. Bohn's Angelo's Works, Pls. 5-6. Taine's Florence and Venice, pp. 147-50. Symonds' Renaissance, pp. 513-21. Oliphant's Makers of Florence, pp. 380-4. Bell's Anat. Exp., pp. 186-92.

**XV. MODERN STUDENTS of the Antique --- New Efforts to Revive Greek Art.**

1. Lorenzo Bernini; the chief sculptor of the affected dramatic style of the period between Michael Angelo and Canova.

a. Statues for churches.

b. Sculptures of the suffering and the dying.

c. Monumental reliefs and allegorical figures.

Hare's Walks in Rome, pp. 357, 401, 495, 521-2. Knight's Pict. Gal. Arts, Vol. 2, Text, pp. 310-1. Jarves' Art Thoughts, pp. 71-2. Taine's Rome and Naples,



pp. 16-7, 31-2, 205, 255-8, 262-3. Flaxman's Lect. Sculp., pp. 259, 282-4, 291-2. Eaton's Rome, Vol. 1, p. 459. Eng. Cyc., Biog. and Enc. Brit., "Bernini."

2. Winkelmann and Lessing; art study and criticism. Luebke's Hist. Sculp., Vol. 2, p. 433. Grimm's Angelo, Vol. 2, pp. 468-86. Jarves' Art Studies, pp. 1-21. Pater's Renaissance, pp. 164-225. Eng. Cyc., Biog. and Enc. Brit., "Winkelmann."

3. Canova and his partial success after the spirit of the antique; Kreugas and Damoxenes; Hercules and Lychas; Theseus and the Centaur; monument sculptures of Clement XIII; of Christina of Austria; of Lord Nelson. D'Anvers' El. Hist. Art, pp. 263-5. Clement's Painters, etc., pp. 177-84. Luebke's Hist. Sculp., Vol. 2, pp. 434-8; Hist. Art, Eng. Ed., Vol. 2, pp. 431-2; Am. Ed., p. 601; Mon. Art, Vol. 2, Pl. 103, Text, p. 289. Jameson's Sketches, pp. 201-2. Hare's Walks in Rome, pp. 520-1, 638-9. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 317, Text, pp. 318-9. Taine's Florence and Venice, pp. 248-9; Rome and Naples, pp. 128, 351. Flaxman's Lect. Sculp., pp. 300-8. Albrizzi's Works of Canova. Eaton's Rome, Vol. 1, pp. 107-9; Vol. 2, pp. 299-304. Encyclopedias, "Canova."

4. John Flaxman, the English master of classic design, and his efforts after the spirit of antique reliefs.

D'Anvers' El. Hist. Art, pp. 264, 285-7. Clement's Painters, etc., p. 278. Luebke's Hist. Sculp., Vol. 2, p. 440; Hist. Art, Eng. Ed., Vol. 2, p. 432; Am. Ed., p. 602; Mon. Art, Vol. 2, Pl. 103, Text, p. 289. Knight's Pict., Gal. Arts, Vol. 2, Illus., p. 316, Text, pp. 315-8. Flaxman's Lect. Sculp. Pope's Iliad and Odyssey, Illustrated by Flaxman.

5. Thorwaldsen the real "posthumous Greek."

*a.* Reliefs: Achilles and Briseis; Ganymede and the Eagle; Dance of the Muses; the Four Seasons, etc.

*b.* Groups: the Graces; Bacchus and Ariadne, etc.

*c.* Monuments: Pius the VII; the Dying Lion, etc.

*d.* Sculptures of the Frauenkirche at Copenhagen.

D'Anvers' El. Hist. Art, pp. 269-70. Clement's Painters, etc., pp. 556-9. Luebke's Hist. Sculp., Vol. 2, pp. 440-6; Hist. Art, Eng. Ed., Vol. 2, p. 432; Am. Ed., pp. 602-3; Mon. Art, Vol. 2, Pl. 103, Text, p. 290. Jameson's Sketches, pp. 201-2. Hare's Walks in Rome, pp. 523-4. Eaton's Rome, Vol. 2, pp. 304-7. Palgrave's Essays, pp. 226-36.



## PART SECOND.

## History of Painting.

## 1. PAINTING IN EGYPT AND ASIA.

## 1. Painting in Egypt.

*a.* In the tombs around the pyramids and in the grottoes.

*b.* On the mummy cases and cloths.

*c.* On the papyrus rolls.

Samson's Art Criticism, pp. 278-280. Heaton's Hist. of Painting, pp. 1-9. Radcliffe's Schools and Masters of Painting, pp. 1-4. Luebke's Hist. of Art, Am. Ed., Vol. 1, pp. 47-8. Luebke's Monuments of Art, Vol. 1, Plate 6, No. 7. Text p. 19. Knight's Pictorial Gallery of Arts, Vol. 2, Illust's pp. 321-4. Text pp. 322-6. Jarves' Art Thoughts, p. 15. Hawks' Monuments of Egypt, pp. 50-3, 73-80. Eng. Cyclop., Arts and Sciences, Vol. 6, columns 195-6. Encycl. Brit., Vol. 17, pp. 46-7. D'Anvers' Elem. Hist. of Art, pp. 509-11. Lepsius' Egypt, Ethiopia and Sinai, pp. 52, 111, 246, 268. Manning's Land of the Pharoahs, pp. 92, 102-3, 127-32, 172. Sharpe's Egypt, Vol. 1, pp. 71-80, 193-5, 232-3. Wright's Hist. of Caricature, pp. 1-12.

## 2. Painting in Nineveh and Assyria.

Samson's Art Criticism, pp. 281-2. Heaton's Hist. of Painting, pp 9-11. Radcliffe's Schools and Masters of Painting, pp 4-5 Eng Cyclop., Arts and Sciences, Vol. 6, column 196. Encycl. Brit., Vol. 17, p. 46; also "Nineveh." Layard's Nineveh and its Remains. D'Anvers' Elem. Hist. of Art, p 511.

## 3. Painting in China and India.

Samson's Art. Criticism, pp 280-1. Heaton's Hist. of Painting, p. 12. Jarves' Art Thoughts, p 221. Encycl. Brit., "China" Johnson's Oriental Religions, China, pp. 79-81 India, Bohn's Lib., p. 395. Luebke's Hist. of Art, Eng. Ed., Vol. 1, p. 86; Am. Ed, p. 109 D'Anvers' Elem. Hist. of Art, pp 514-18.

## 4. Painting in Japan.

Samson's Art Criticism, p. 281. Luebke's Hist. of Art, Vol. 1, Eng. Ed., pp. 92-3; Am. Ed., pp. 116-7 Jarves' Art Thoughts, pp. 221-9. Encycl. Brit., "Japan." Palgrave's Essays, pp. 185-92. Johnson's Oriental Religions, China, pp. 81-3. D'Anvers' Elem. Hist. of Art, pp. 518-19 Art Journal, Vol. 1875, pp. 101, 197, 337; Vol. 1876, pp 44, 110; Vol. 1877, pp. 73, 134; Vol. 1878, p. 233. Jarves' Art in Japan, pp. 13-47, 167-211.

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- A. The origin of the fine arts.
  - B. Evidences of the universality of aesthetic taste.
  - C. Conditions retarding the development of any fine art among the Orientals.

## 2. ANCIENT PAINTING IN EUROPE.

1. Gradations in the early development of painting in Greece: skiagraphic, monographic, zographic.

Eschenberg's Manual, pp. 409-12. Encyc. Brit., Vol , 17, p. 51.

2. The several varieties of Classic art in color: encaustic, fresco, tablet, mosaic.

Eschenberg's Manual, pp 412-13. Guhl's Greeks and Romans, pp. 471-5. Luebke's Hist. Art., Eng. Ed., Vol. 1, p. 194; Am. Ed., p. 246. Radcliffe's Schools of Painting, p. 5. Encyc. Brit., Vol. 17, pp 51-2. Eng. Cyc., Arts and Sci., Vol. 6, columns 198-9. Luebke's Mon. Art, Vol. 1, Pl. 22. 23 Text, pp. 82-6. Blanc's Gram. Painting, pp. 180-1, 199-200. Lacroix's Arts Mid. Ages, pp. 269-71. Scott's Fine Arts, pp. 242-5, 246-57.

3. The four epochs of painting in Greece and the masters of each; Bularchus; Polygnotus and Apollodorus; Zeuxis and Parrhasius; Apelles and Protogenes.

Eschenberg's Manual, p. 414. Samson's Art Crit. pp. 286-97. Luebke's Hist. Art, Eng. Ed., Vol. 1, pp. 194-200; Am. Ed., pp. 246-53. D'Anvers' Elem. Hist. Art, pp. 307-10. St. John's Anc. Greece, Vol. 1, pp. 306-7. Radcliffe's School of Painting, pp. 6-8. Knight's Pict. Gal. of Arts, Vol. 2. Text, pp. 330-5. Clements' Painters. Encyc. Brit., Vol. 17, pp. 53-7; Vol. 5, p. 76. Eng. Cyc., Arts and Sci., Vol. 6, columns 197-8. Heaton's Hist. Painting, pp. 17-23.

4. Vase painting in Greece and Etruria.

Eschenberg's Manual, pp. 387, 415. Guhl's Greeks and Romans, pp. 142-8. Luebke's Hist. Art, Eng. Ed., Vol. 1, pp. 200-3; Am. Ed., pp. 253-7. Eng. Cyc., Arts and Sci., Vol. 8, col. 565-6. Hunt's Bits of Travel, pp. 103-11. Hare's Walks in Rome, pp. 572-3. Luebke's Mon. Art, Text pp. 77-82, Vol. 1, Pl. 20, 21.

5. Paintings found in the tombs of Etruria.

Hare's Walks in Rome, pp. 574-5. Luebke's Hist. Art, Eng. Ed., pp. 212-14; Am. Ed., pp. 267-70. D'Anvers' Elem. Hist. Art, pp. 310-11. Luebke's Mon. Art, Vol. 1, Pl. 26. Text, pp. 93-6. Radcliffe's Schools of Painting, pp. 8-9. Heaton's Hist. Painting, pp. 24-5.

6. Roman Painting as revealed by the ruins of Pompeii and Herculaneum.

Eschenberg's Manual, pp. 415-16. Guhl's Greeks and Romans, pp. 350, 367, 466-71. Taine's Rome and Naples, pp. 53-4. Luebke's Hist. Art, Eng. Ed., Vol 1, pp. 259-63; Am. Ed., pp. 319-23. D'Anvers' Elem. Hist. Art, pp. 311-5. Scott's Fine Arts, pp. 7-8. Gell's Pompeiana, pp. 82-7. Pl. 41, 42, 43, 76, 77.

Encyc. Brit., "Herculaneum" and "Pompeii." Luebke's *Mon. Art*, Vol. 1. Pl. 31a. Text, p. 112. Knight's *Pict. Gal. Arts*, Vol. 2. Illus. pp. 325, 328, 332, 336. Heaton's *Hist. Painting*, pp. 28-9. *Pictures with Pen and Pencil, Italy*, pp. 150, 165. Taine's *Phil. Art*, pp. 46-8.

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- A. Evidences of the superior excellence of painting in Greece.
- B. The question as to chromatic sculpture in Greece.
- C. Roman appreciation of works of art.

### 3. EARLY CHRISTIAN PAINTING---Transition from Symbolism to Fine Art.

- 1. Painting in the Catacombs of Rome and Naples.
  - a. General account of the galleries and chambers.
  - b. Conversion of mythological symbols and characters to Christian uses.
  - c. Original symbols in Christian art.
  - d. Portraits of Christ.

Samson's *Art Crit.* p. 301. Heaton's *Hist of Painting*, pp. 31-5. D'Anvers' *El Hist. Art*, pp. 315-20. Radcliffe's *Schools of Painting*, pp. 11-17. Jameson's *Sacred Art*, Vol. 1, pp. 22-38; and *Hist. of Our Lord*, Vol. 1, pp. 16-18. Luebke's *Hist. Art, Eng. Ed*, Vol. 1, pp. 306-8, 312-14; *Am. Ed.*, pp. 373-6, 381-3; and *Mon. Art*, Vol. 1., Pl. 36, 37. Text, pp. 129-32. Kugler's *It. Painting*, Vol. 1, pp. 1-15. Jarves' *Art Hints*, pp. 182-5. Scott's *Fine Arts*, pp. 9-17, 28-9. Knight's *Pict. Gal. Arts*, Text, pp. 339, 342. *Eng. Cyc., Arts and Sci.*, Vol. 2, "Catacombs." *Pen and Pencil Pictures, Italy*, pp. 75-86. Hare's *Walks in Rome*, pp. 273-83, 340, 446-7. Rosengarten's *Arch. Styles*, pp. 174-6.

## 2. Byzantine Painting: its characteristics, subjects and uses.

Samson's *Art Crit.*, pp. 302-3. Heaton's *Hist. Painting*, pp. 35-40. D'Anvers' *El. Hist. Art*, pp. 320-1. Radcliffe's *Schools of Painting*, pp. 21-28. Luebke's *Hist. Art, Eng. Ed.*, Vol. 1, pp. 318-21; *Am. Ed.*, pp. 388-91; and *Mon. Art*, Pl. 37, Fig. 7. Text, p. 131. Kugler's *It. Schools of Painting*, Vol. 1, pp. 43-89. *Eng. Cyc. Arts and Sci.*, Vol. 6, col. 200-1. Lacroix's *Arts Mid. Ages*, pp. 272-4, 284-6. Taine's *Florence and Venice*, pp. 183-5.

## 3. Mosaics and Manuscript Illuminations of this Period: Byzantine and Romanesque.

Samson's *Art Crit.*, pp. 303-4. D'Anvers' *El. Hist. Art*, pp. 321-2. Lanzi's *Lum. Painting*, pp. 3-4. Radcliffe's *Schools of Painting*, pp. 18-20, 29-31. Jameson's *Hist. of Our Lord*, pp. 18-20. Luebke's *Hist. of Art, Eng. Ed.*, Vol. 1, pp. 315-18, 322-8, 447, 462, 533; *Am. Ed.*, pp. 383-7, 391-400, 551-7; and *Mon. Art.*, Pl. 37, 49. Text, pp. 130-2, 161-2. Kugler's *It. Schools of Painting*, Vol. 1, pp. 17-39, 92-100, 112-14. Scott's *Fine Arts*, pp. 53-4, 73-4, 246-7. Knight's *Pict. Gal. Arts*, Text, pp. 342-3. *Eng. Cyc. Arts and Sci.*, Vol. 5, "Mimature," "Mosaic." *Encyc. Brit.*, Vol. 17, p. 59. Hare's *Walks in Rome*, pp. 234-5, 243, 366, 376, 405-6. Labarte's *Arts Mid. Ages*, pp. 58-64, 91-6. Hare's *Cities of Italy*, Vol. 2, pp. 26-30, 306-8. Ruskin's *Stones of Venice*, pp. 20-1, 77, 122, 124. Taine's *Florence and Venice*, p. 241. Lacroix's *Arts Mid. Ages*, pp. 434-75. Fairholt's *Rambles of an Archæologist*, pp. 9-11, 18-22.

## 4. The various edicts of church authority regarding the use of images and pictures in worship.

Jarves' *Art Hints*, pp. 187-8. Scott's *Fine Arts*, pp. 19-20, 28-9, 35-45. *Encyc. Brit.*, Vol. 12, p. 356; Vol. 17, pp. 59-60. Draper's *Int. Dev. Europe*, Vol. 1, pp. 357, 360, 372-3, 413-22. Gibbon's *Rome*, Vol. 5, pp. 1-18. Vasari's *Lives of the Painters*, Vol. 1, pp. 21-3. Lacroix's *Arts Mid. Ages*, p. 284. Felton's *Greece*, Vol. 2, pp. 352-4. Jameson's *Madonna*, pp. 22-5.

A. Did the church authorities endeavor to determine the canons of taste?

B. The discussion as to the most appropriate representation of Christ.

#### 4. ITALIAN PAINTING From 1200 to 1340 A. D.

1. The four nurseries of new art : Siena, Pisa, Florence and Venice.

Hare's *Cities of Italy*, Vol. 2, pp. 1-139, 440-82; Vol. 3, pp. 1-189, 248-92. Taine's *Florence and Venice*. Oliphant's *Makers of Florence*. Smith's *Italy*, Pl. 6, 7. *Encyc. Brit. and Eng. Cyc.*, "Siena," "Pisa," etc. Eaton's *Rome in 19th Cen.*, Vol. 1, pp. 27-41.

2. The two great repositories of Italian Painting of this Period : the Church of St. Francis at Assisi and the Campo Santo at Pisa.

Heaton's *Hist. Painting*, pp. 48-51. Luebke's *Hist. Art, Eng. Ed.*, Vol. 2, pp. 46-7; *Am. Ed.*, pp. 52-4; and *Mon. Art*, Vol. 1, Text, pp. 200-1, 186, 198. Pl. 57. Fig. 1, 62, Fig. 1, 63. Radcliffe's *Schools of Painting*, pp. 37-9. Taine's *Florence and Venice*, pp. 16-27, 62-9. Oliphant's *Makers of Florence*, p. 105. Scott's *Fine Arts*, pp. 257-62. Fergusson's *Hist. Arch.* Vol. 2, pp. 325-6. Tytler's *Old Masters*, pp. 24-30. Hare's *Cities of Italy*, Vol. 3, pp. 382-94; Vol. 2, pp. 452-69. Lacroix's *Arts Mid. Ages*, Pl. 13, p. 288. Jameson's *Monastic Orders*, pp. 238-69. Smith's *Italy*, Pl. 12.

3. The forerunners of Giotto : Nicola and Giunta of Pisa ; Guido and Duccio of Siena ; Andrea Tafi and Cimabue of Florence.

Heaton's *Hist. Painting*, pp. 40-51. D'Anvers' *Elem. Hist. Art*, pp. 234, 324-5. Lanzi's *Lum. Painting*, pp. 4-8; and *Hist. Painting*, Vol. 1, pp. 5-23. Vasari's *Lives*, Vol. 1, pp. 35-45, 60-93, 241-4. Jameson's *Italian Painters*, pp. 7-24. Radcliffe's *Schools of Painting*, pp. 31-40. Luebke's *Hist. Art, Eng. Ed.*, pp. 459-65; *Am. Ed.*, pp. 564-9; and *Mon. Art*, Vol. 1, Pl. 49. Text, p. 160. Kugler's *It. Painters*, Vol. 1, pp. 105-15. Clement's *Painters*. Knight's *Pict. Gal. Art.* pp. 343, 346. Pl. 341. *Eng. Cyc.*, *Arts and Sci.*, Vol. 6, col. 201-2. *Encyc. Brit.*, Vol. 17, p. 60. Jameson's *Works*, (See index.) Taine's *Florence and Venice*, pp. 51-2, 78-9. Oliphant's *Makers of Florence*, pp. 95-100. Scott's *Fine Arts*, pp. 283-4. Lacroix's *Arts Mid. Ages*, pp. 276, 286-7. Ruskin's *Stones of Venice*, Vol. 1, p. 235.

## 4. Giotto : his life, character, genius and works.

Vasari's Lives, Vol. 1, pp. 93-122. Radcliffe's Schools of Painting, pp. 41-6. Kugler's It. Painters, pp. 120-37. Lanzi's Hist. Painting, Vol. 1, pp. 23-50; Vol. 2, pp. 13, 348; Vol. 3, p. 9; Vol. 4, pp. 34, 211; Vol. 5, pp. 14, 37, 285; and Lum. of Painting, pp. 8-12. Encyc. Brit., Vol. 17, pp. 61-2. Heaton's Hist. Painting, pp. 33-65. Eng. Cyc., Arts and Sci., Vol. 6, col. 203. D'Anvers' El. Hist. Art, pp. 326-9. Samson's Art Crit., pp. 306-8. Jameson's It. Painters, pp. 25-63. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 84, 87-9; Am. Ed., pp. 97, 102-6; and Mon. Art, Vol. 1, Pl. 62. Text, pp. 198-200. Taine's Florence and Venice, pp. 20-1, 100-3, 201-2. Oliphant's Makers of Florence, pp. 32, 93-4, 103-23. Scott's Fine Arts, pp. 284-5. Knight's Pict. Gal. Arts, Vol. 2, Illust. p. 341. Text, p. 346. Clement's Painters. Tytler's Old Masters, pp. 9-22. Ruskin's Stones of Venice, Vol. 2, pp. 207, 357, 363, 376; Vol. 3, p. 192.

## 5. The great literary contemporaries of Giotto and their influence on art.

Oliphant's Makers of Florence, pp. 1-91; and Foreign Classics, "Dante," pp. 7-17. Taine's Florence and Venice, pp. 21-6, 66-9. Encyc. Brit., "Petrarch" and "Boccaccio." Reeve's Petrarch, pp. 19, 44. Lowell's Among My Books, pp. 1-124.

## 5. SUBSIDIARY STUDY---Development of the Romanesque Architecture from the Pagan Basilica Style (A. D., 400--1225.)

1. General description of the pagan basilica with the early modifications of it in the Christian churches of Italy : choir, baldachin, tower, baptistery, etc.

Examples : St. Paul's and Sta. Maria Maggiore at Rome.

Luebke's Ecc. Art, pp. 1-9; and Hist. Art, Eng. Ed., Vol. 1, pp. 278-88; Am. Ed., pp. 342-53; and Mon. Art, Vol. 1, Pl. 34, 41. Text, pp. 118-21, 140-3. Horton's Arch, pp. 115-21. Fergusson's Hist. Arch. Vol. 1, pp. 400-17. Rosengarten's

Arch. Styles, pp. 163-70. D'Anvers' *El. Hist. Art.*, pp. 51-61. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.* pp. 72-3. *Eng. Cyc., Arts and Sci.*, "Basilica." Scott's *Fine Arts*, pp. 21-3. Lacroix's *Arts Mid Ages*, pp. 374-5. Hare's *Walks in Rome*, pp. 629-32.

2, Modifications of the basilica in the Christian churches of the East : galleries for women, dome, cupola, etc.

Examples : Church of the Nativity at Bethlehem and Cloister Church of Simon Stylites at Kelat Seman.

Luebke's *Ecc Art*, pp. 10-15; and *Mon. Art*, Vol. 1, Pl. 35. Text, pp. 122-4; and *Hist. Art*, *Eng. Ed.*, Vol. 1, pp. 290-6; *Am. Ed.*, pp. 355-62. Horton's *Arch.*, pp. 121-4. Rosengarten's *Arch. Styles*, pp. 177-9, 187-90. Knight's *Pict. Gal Arts*, Vol. 2. Text, pp. 54-5, 58. *Eng. Cyc., Arts and Sci.*, "Byzantine Art." Samson's *Art Crit.*, pp. 234-6. Lacroix's *Art Mid. Ages*, p. 375.

3. Early circular church edifices, developed from the pagan tombs and the baptisteries.

Examples : Sta. Sophia at Constantinople and St. Vitalis at Ravenna.

Luebke's *Mon. Art*, Vol. 1, Pl. 35A. Text, pp. 124-7; and *Hist. Art*, *Eng. Ed.*, Vol. 1, pp. 288-90, 296-302; *Am. Ed.*, pp. 353-5, 363-8. Horton's *Arch.* pp. 124-9. Fergusson's *Hist. Arch.*, pp. 429-40. Rosengarten's *Arch Styles*, pp. 172-4, 179-84. D'Anvers' *El. Hist. Art.*, pp. 80-4. Knight's *Pict. Gal Arts*, pp. 54-5. Taine's *Florence and Venice*, pp. 191-4. Hare's *Cities of Italy*, Vol. 2, pp. 308-15, 446-53. Eaton's *Rome in the 19th Cent.* Vol. 1, pp. 428-32. Lacroix's *Arts Mid. Ages*, pp. 375-6. Otis' *Sacred Art*, pp. 158-66.

4. Later Romanesque church architecture (A. D. 900-1225) ; its development from the basilica ; presbyterium, crypt, transept, altar court, altar niches, pillars for columns, vaulted for wooden roofs, etc.

Examples : The groups at Pisa (Duoma, Campanile, Baptistery and Campo Santo) ; St. Mark's at Venice.



Luebke's Ecclesiastical Art, pp. 16-50; Monuments of Art, Vol. 1, Pl. 42; Text, pp. 143-6; Hist. of Art, pp. 359-82, 403-12; Am. Ed., pp. 443-70, 492-504. Horton's Arch. for Gen. Stu., pp. 130-44. D'Anvers' Elemen. Hist. of Art, pp. 66-80. Rosengarten's Architectural Styles, pp. 230-60. Eng. Cyclop. Arts and Sciences, see Romanesque Art. Knight's Pictorial Gallery of Arts, Vol. 2, Illus., pp. 76-7, 80, 97; Text, pp. 63-67. Ruskin's Stones of Venice, Vol. 1, pp. 63-129. Taine's Italy, Florence and Venice, pp. 58-62, 219-21, 236-40. Italian Pictures, by the author of Spanish Pict., etc., pp. 194-200. Scott's Fine Arts, pp. 23-4. Hare's Cities of Italy, Vol. 2, pp. 13-26. Samson's Art, Crit., pp. 233-4. Lacroix's Arts in the Middle Ages, p. 406. Jarves' Art Thoughts, pp. 108-9.

## 6. SUBSIDIARY STUDY---The Gothic Style of Architecture (A. D. 1225-1500.)

1. The pointed arch : its history ; its susceptibility to great variety of form and expression.

Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 7-9; Am. Ed., pp. 6-7; Ecc. Art, pp. 49-50, 67. Rosengarten's Arch. Styles, pp. 290-2, 329-30. Knight's Pict. Gal. Arts, Vol. 2, Text pp. 78-9, 99-102. Otis' Sacred Art, pp. 216-19. Lacroix's Arts Mid. Ages, pp. 389-92. Ruskin's Lect. Arch., pp. 21-37; Stones of Venice, Vol. 2, pp. 229-36. Samson's Art Crit., pp. 236-7. D'Agincourt's Hist. Art, Vol. 1, Pl. 46. Encyc. Brit., Vol. 3, pp. 409-10, 445-7.

2. The characteristic features of the Gothic church : multiple column ; vaulted roof ; buttress system ; the glazed window.

Luebke's Hist. Art., Eng. Ed., Vol. 2, pp. 9-17; Am. Ed., pp. 7-16; Ecc. Art, pp. 68-92; Mon. Art, Vol. 1. Pls. 52, 54 A-58; Text pp. 164-6. Fergusson's Hist. Arch., Vol. 1, pp. 563-82; Vol. 2, pp. 321-4. Rosengarten's Arch. Styles, pp. 293-329. D'Anvers' Elemen. Hist. Art, pp. 84-5. Long's Art Laws, pp. 213-14. Ruskin's Stones of Venice, Vol. 2, pp. 241-6. D'Agincourt's Hist. Art, Vol. 1, Pl. 42.

### 3. Great structural advantages of the Gothic over the Romanesque.

Knight's Pict. Gal. Arts, Vol. 2, Text p. 82. D'Anvers' El. Hist. Art, pp. 87-9.  
 Ruskin's Stones of Venice, Vol. 2, p. 197; Seven Lamps Arch., pp. 152-3.  
 Encyc. Brit. Vol. 3, pp. 447-8.

### 4. Contrasts, in art and in construction, between the Romanesque and the Gothic.

Rosengarten's Arch. Styles, pp. 340-7. Knight's Pict. Gal. Arts, Vol. 2, p. 118.  
 Otis' Sacred Art, pp. 219-22. D'Anvers' El. Hist. Art, pp. 84-7. Ruskin's  
 Seven Lamps Arch. pp. 22-4; Stones of Venice, Vol. 2, pp. 217-18, 238-40.  
 Symond's Renaissance, pp. 51-3.

### 5. Examples: Cathedrals of Cologne, Strasburg, Rheims, Amiens, Milan and St. Ouen at Rouen.

Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 18-22, 27, 48; Am. Ed., pp. 18-23,  
 28-9, 54-5; Mon. Art, Vol. 1, Pl. 50-04. Text pp. 155-7. Fergussen's  
 Hist. Arch., Vol. 1, pp. 533-62; Vol. 2, pp. 53-68, 338-43. Rosengarten's  
 Arch. Styles, pp. 343, 355-60, 362-6. D'Anvers' El. Hist. Art, pp. 92-7.  
 Knight's Pict. Gal. Arts, Vol. 2, Illus., pp. 101-17. Text pp. 103, 106-14.  
 Ruskin's Seven Lamps Arch., pp. 21-2, 48-9, 31-33, Pls. 1, 3, 5, 14.  
 D'Agincourt's Hist. Art, Vol. 1, Pls. 41, 56, 58, 70. Symond's Renaissance,  
 pp. 54-60.

### 6. Origin of the Gothic Style.—Was it due to any nation or was it due to the epoch? Was it an invention or a development.

Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 3-7, 17-18, 23-6, 44-8; Am. Ed., pp.  
 1-6, 17-8, 23-7, 50-2; Ecc. Art, pp. 66-7. Symond's Renaissance, pp. 50-1.  
 Taine's Phil. Art, Chap. 6. Rosengarten's Arch. Styles, pp. 287-90.  
 Knight's Pict. Gal. Arts, Vol. 2, Text pp. 79-82, 103-6. Otis' Sac. Art, pp.  
 195-202, 225-8. Lacroix's Arts Mid. Ages, pp. 384-9, 394-5. Ruskin's  
 Lectures Arch., pp. 37-9, 42; Stones of Venice, Vol. 2, pp. 221-2. Hare's  
 Cities of It., pp. 124-9. Long's Art Laws, pp. 212-3. Jarves' Art Thoughts,  
 114-5. Eng. Cyc. Arts and Sci., Vol. 4, Col. 436-9.

A. The mental power of expression of Gothic Architecture.

## 7. THE LAST OF MYSTICISM and the Beginning of Classic Realism (A. D. 1300-1450.)

1. The Giotteschi, or followers of Giotto ; Andrea Orcagna, Taddeo Gaddi, Simone Martini.

Jarves' Art Studies, Pls. C, D, E. Text pp. 174-5, 193-8. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 89-93; Am. Ed., pp. 107-10; Mon. Art, Vol. 1, Pl. 62. Text pp. 199-200. Heaton's Hist. Painting, pp. 65-6, 68-71. Radcliffe's Schools of Painting, pp. 48-51. Kugler's It. Painters, Vol. 1, pp. 137-40, 145-58, 165-9. Jameson's Works, see index of Artists. Lanzi's Lum. Painting, pp. 17-18, 20. Vasari's Lives, Vol. 1, pp. 191-218, 255-70, 181-91. D'Anvers' El. Hist. Art, pp. 329-30. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 341. Tytler's Old Masters, pp. 24-30. Lanzi's Painting in Italy, Vol. 1, pp. 58-9, 64-5, 388-93. D'Agincourt's Hist. Art, Vol. 3, Pls. 118, 119, 122. Taine's Florence and Venice, see index. Hare's Cities of Italy, Vol. 3, pp. 74-8; Days Near Rome, pp. 147-9. Ottley's Early Florentine Schools, Pls. 26, 27, 28, 31. Lacroix's Arts Mid. Ages, p. 288. Ruskin's Lect. on Arch., pp. 122-6, 160-67; Mod. Painters, see index of Artists; Stones of Venice, Vol. 2, p. 363. Symonds' Renaissance, pp. 199-207, 216-8.

2. New impetus given to Painting by the creation of Ghiberti's bronze doors at Florence.

Grimm's Life of M. Angelo, pp. 32-47. Heaton's Hist. of Painting, pp. 75-8. Radcliffe's Schools Painting, pp. 93-5. Luebke's Mon. Art, Pl. 65. Text, pp. 204-5; Hist. Art, Eng. Ed., Vol. 2, pp. 145-7; Am. Ed., pp. 186-8. Jameson's Early It. Painters, pp. 64-75; Hist. Our Lord, see Index of Artists. Vasari's Lives, Vol. 1, pp. 361-86. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 344, Text, pp. 303-6. Oliphant's Makers of Florence, pp. 124-8. Tytler's Old Masters, pp. 30-3. D'Agincourt's Hist. Art, Vol. 3, Pls. 41, 42.

Symonds' Renaissance, pp. 122-35. Taine's Florence and Venice, see Index. Ottley's Early Florentine Schools, Pls. 34, 35, 36, 37. Hare's Cities of It., Vol. 3, pp. 62, 102. Pen and Pencil Pict. Italy, p. 190. Ruskin's Mod. Painters, see Index. Labarte's Arts Mid. Ages, pp. 245-6. Encyc. Brit., Vol. 10, p. 102. Eng. Cyc. Biog. Vol. 3, Col. 90-91.

### 3. Masaccio, the pioneer of Classic Realism in painting ; his frescoes in the Brancacci chapel.

Heaton's Hist. Painting, pp. 79-81. Radcliffe's Schools of Painting, pp. 96-7. Luebke's Hist. Art. Eng. Ed., Vol. 2, pp. 158-61; Am. Ed., pp. 203-8; Mon. Art, Pl. 67 A, Text, pp. 210-11. Kugler's It. Painters, Vol. 1, pp. 220-4. Jameson's Early It. Painters, pp. 75-83; Sacred Art, see Index of Artists. Lanzi's Lum. Painting, pp. 26-7; Hist. Painting, Vol. 1, pp. 73-5. Vasari's Lives, Vol. 1, pp. 401-13. D'Anvers' El. Hist. Art, p. 339. Knight's Pict. Gal. Arts, Illus., p. 344, Text, pp. 347-50. Tytler's Old Masters, pp. 33-6. D'Agincourt's Hist. Art, Pls. 147-155. Taine's Florence and Venice, see Index. Ottley's Early Florentine Schools, Pls. 42-4. Lacroix's Arts Mid. Ages, p. 289. Ruskin's Lect. Arch., pp. 127-8; Mod. Painters, see Index, Vol. 5. Thompson's Pict. Gal., pp. 24-5. Symonds' Renaissance, pp. 228-31. Viardot's Hist. Painters, pp. 51-2. Jarves' Art Studies, Pl. H, Text, pp. 253-8.

### 4. Fra Angelico, the last master under the reign of pure faith ; his principal works.

Radcliffe's Schools of Painting, pp. 52-7. Heaton's Hist. Painting, pp. 81-6. Luebke's Hist. Art. Eng. Ed., Vol. 2, pp. 93-6; Am. Ed., pp. 111-14; Mon. Art, Pl. 67, Text, pp. 208-10. Kugler's It. Painters, Vol. 1, pp. 179-86. Jameson's It. Painters, pp. 89-94; other works, see Index of Artists. Lanzi's Lum. Paintings, pp. 27-8; Hist. Painting, Vol. 1, pp. 75-6. Vassari's Lives, Vol. 2, pp. 24-40. D'Anvers' El. Hist. Art, pp. 339-41. Knight's Pict. Gal. Arts, Text, p. 350. Oliphant's Makers of Florence, pp. 183-208. Tytler's Old Masters, pp. 36-40. D'Agincourt's Hist. Art, Vol. 3, Pl. 145. Taine's Florence and Venice, see Index; Ideal in Art, pp. 175-6. Ottley's Early Florentine Schools, Pls. 40-1. Lacroix's Arts Mid. Ages, pp. 277, 288-9. Jarves' Art Hints, pp. 341-2, 344-7. Ruskin's Stories of Venice, Vol. 1, pp. 428-30; Vol. 2, pp.

115-6, 160-1; Mod. Painters, see Index, Vol. 5. Thompson's Pict. Gal., pp. 21-3 Viardot's Hist. Painters, pp. 48-9. Hare's Cities of Italy, Vol. 3, pp. 118-22, 127. Eng. Cyc. Biog., Vol. 2, Col. 912. Jarves' Art Studies, Text, pp. 230-40.

## 5. Followers of Masaccio and of Angelico: Fra Filippo Lippi and Benozzo Gozzoli.

Scott's Fine Arts, p. 259. Taine's Florence and Venice, see Index. D'Agincourt's Hist. Art, Vol. 3, Pl. 163. Ottley's Early Florentine Schools, Pls., 46-9. Ruskin's Lect. Arch., p. 147; Mod. Painters, see Index of Artists. Heaton's Hist. Painting, pp. 86-92. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 161-2, 165-6; Am. Ed., pp. 208-10, 214-17. Kugler's It. Painters, Vol. 1, pp. 224-7, 236-9. Radcliffe's Schools of Painting, pp. 97-9. Jame-son's Early It. Painters, pp. 84-8, 95-101. Hist. Our Lord, see Index of Artists. Lanzi's Lum. Painting, pp. 28-30; Hist. Painting, Vol. 1, pp. 77-80. Vasari's Lives, Vol. 2, pp. 73-87, 115-21. D'Anvers' El. Hist. Art, pp. 341-2. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 344, Text, p. 350. Thompson's Pict. Gal., pp. 21-3, 25-6, 34-5. Symond's Renaissance, pp. 239-47. Viardot's Hist. Painters, pp. 52-5. Encyc. Brit., Vol. 13, p. 503. Eng. Cyc. Biog., Vol. 3, Col. 160, 201-2.

## 8. THE SECOND GENERATION OF CLASSIC REALISTS---Successors of Masaccio (A. D. 1450-1500.)

### 1. The respective aesthetic characteristics of Umbria, Padua, Florence and Venice.

Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 162-3, 171-2, 176-8, 181-2; Am. Ed., pp. 211, 223-4, 233-4, 240-2. Kugler's It. Schools, Vol. 2, pp. 290-2, 325-6. Lanzi's Lum. Painting, pp. 37-8, 192-4; Hist. Painting, Vol. 1, pp. 147-50; Vol. 3, pp. 91-9. D'Anvers' El. Hist. Art, pp. 346-7, 350, 383-4. Viardot's Hist. Painting, pp. 34-7, 75. Symond's Renaissance, pp. 180-4. Tytler's Old Masters, p. 54. Jarves' Art Studies, pp. 312-15, 319-20. Lacroix's Arts Mid. Ages, pp. 292-3. Taine's Florence and Venice, pp. 110-11. Samson's Art Crit., pp. 310-14. Eng. Cyc. Biog., Vol. 4, Col. 175-9.

2. The influence of the Medici (Cosmo, Lorenzo and Leo X.) on Art.

Grimm's *Life of M. Angelo*, Vol. 1, pp. 27-32, 90-108. Lanzi's *It. Painting*, Vol. 1, pp. 68-70. Roscoe's *Life of Lorenzo*. Symonds' *Renaissance*, pp. 262-5. Taine's *Florence and Venice*, pp. 111-19. Oliphant's *Makers of Florence*, see Index. *Encyc. Brit.*, see "Medici."

3. The introduction of the dramatic element into painting; Sandro Botticelli, Luca Signorelli.

Luebke's *Hist. Art, Eng. Ed.*, Vol. 2, pp. 168-9; *Am. Ed.*, pp. 220-1; *Mon. Art*, Vol. 2, Pl. 67-8, Text, pp. 210-11. Heaton's *Hist. Painting*, pp. 94, 105-10. Radcliffe's *Schools of Painting*, pp. 104-5, 107-9. Kugler's *It. Schools of Painting*, Vol. 1, pp. 229-32, 247-52. Ottley's *Early Florentine Schools*, Pls. 50-54. Jameson's *Early It. Painters*, see Index. Lanzi's *Lum. Painting*, pp. 31-2, 35; *Hist. Painting*, Vol. 1, pp. 91-2, 98-9. Vasari's *Lives*, Vol. 2, pp. 230-40, 347-56. D'Anvers' *El. Hist. Art*, pp. 344, 345-6. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.*, p. 344, *Text*, p. 350. Viardot's *Hist. Painters*, pp. 57-9. Pater's *Renaissance*, pp. 54-67. Jarves' *Art. Studies*, Pl. 9, *Text*, pp. 267-9, 272-6, 278-9. Symonds' *Renaissance*, pp. 249-55, 278-94. Taine's *Florence and Venice*, p. 130. D'Agincourt's *Hist. Art.*, Vol. 3, Pls. 156, 173. Scott's *It. Masters*, p. 2. *Encyc. Brit.*, see "Botticelli" and "Signorelli." Thompson's *Pict. Gal.*, see Index.

4. Andrea Mantegna, the master of the Paduan School.

Heaton's *Hist. Painting*, pp. 101-5. Radcliffe's *Schools of Painting*, pp. 101-4. Kugler's *It. Schools*, Vol. 2, pp. 294-9. Luebke's *Mon. Art*, Vol. 2, Pls. 67A, 69, *Text*, pp. 210, 212; *Hist. Art, Eng. Ed.*, Vol. 2, pp. 172-5; *Am. Ed.* pp. 224-9; Jameson's *Early It. Painters*, pp. 113-33; Lanzi's *Lum. Painting*, pp. 233-5; *Hist. Painting*, Vol. 3, pp. 70-2; Vol. 4, pp. 6-11. Vasari's *Lives*, Vol. 2, pp. 267-73. D'Anvers' *El. Hist. Art*, pp. 347-9, 526-7. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.*, p. 345, *Text*, p. 351. Viardot's *Hist. Painters*, pp. 66-7. Tytler's *Old Master's*, pp. 64-9. Jarves' *Art*

Studies, pp. 311-12. Symond's Renaissance, pp. 266-78. D'Agincourt's Hist. Art, Vol. 3, Pls. 139-30. Carr's It. Masters, Pls. 1-2; Text, pp. 1-5. Ruskin's Mod. Painters, see Index. Thompson's Pict. Gal., see Index. Encyc. Brit., see "Mantegna."

## 5. Giovanni Bellini, the master of the Venitian School.

Heaton's Hist. Painting, pp. 199-211. Radcliffe's Schools of Painting, pp. 190-2. Kugler's It. Schools. Vol. 2, pp. 327-32. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 178-81; Am. Ed., pp. 234-9; Mon. Art, Vol. 2, Pl. 69; Text, p. 212. Jameson's Early It. Painters, pp. 134-40; other works, see Index of Artists. Lanzi's Lum. Painting, pp. 194-6; Hist. Painting, Vol. 3, pp. 50-7. Vasari's Lives, Vol. 2, pp. 159-73. D'Anver's El. Hist. Art, pp. 349-50. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 344; Text, p. 351. Viardot's Hist. Painting, pp. 82-3. Tytler's Old Masters, pp. 54-64. D'Agincourt's Hist. of Art, Vol. 3, Pl. 143. Scott's It. Masters, p. 11. Ruskin's Mod. Painter's, see Index. Thompson's Pict. Gal., see Index. Encyc. Brit., see "Bellini."

## 9. GHIRLANDAJO AND PERUGINO.

### 1. The advantages and early history of the use of oil in painting.

Heaton's Hist. Painting, pp. 363-9. D'Anvers' Hist. Art, pp. 299-300. Radcliffe's Schools Painting, pp. 99-100, 252-3. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 326-7. Scott's Fine Arts, pp. 263-81. Tytler's Old Masters, p. 43. D'Agincourt's Hist. Art, Vol. 3, Pl. 172. Thompson's Pict. Gal., see Index. Viardot's Hist. Painting, pp. 31-3.

### 2. Filippino Lippi and Ghirlandajo; the beginning of excessive and incongruous ornamentation.

Jameson's It. Painters, pp. 106-12; other works, see Index of Artists. Kugler's It. Painters, Vol. 1, pp. 232-5, 239-44. D'Anvers' Hist. Art, pp. 344-5. Vasari's Lives, Vol. 2, pp. 200-20, 274-84. Radcliffe's Schools Painting, pp. 97-8, 105-9, 535. Viardot's Painters, pp. 59-61. Jarves' Art Studies, pp. 282-91; Art Thoughts, p. 82. Symonds' Renaissance, pp. 207, 247-9, 258-61. Lanzi's Lum. Painting, pp. 32-4; Hist. Painting, Vol. 1, pp. 92-6



Tytler's *Old Masters*, pp. 69-73. Grimm's *M. Angelo*, Vol. 1, pp. 83-90. Taine's *Florence and Venice*, pp. 124-30. D'Agincourt's *Hist. Art*, Vol. 3, Pls. 148, 149, 157. Luebke's *Mon. Art*, Vol. 2, Pl. 67, Text, pp. 209-10; *Hist. Art, Eng. Ed.*, Vol. 2, pp. 163-4, 166-8; *Am. Ed.*, pp. 211-14, 217-9. Thompson's *Pict. Gal.*, see Index. Hare's *It. Cities*, Vol. 3, pp. 26-8. Ruskin's *Mod. Painters*, see Index of Vol. 5. Heaton's *Hist. Painting*, pp. 94-100. Ottley's *Early Florentine Schools*, Pl. 51. Knight's *Pict. Gal. Arts*, Vol. 2, Illus., pp. 344-5, Text, pp. 347-50.

### 5. Fra Bartolomeo.

Vasari's *Lives*, Vol. 2, pp. 445-63. Scott's *Fine Arts*, pp. 285-7. Kugler's *It. Painters*, Vol. 2, pp. 390-5. Heaton's *Hist. Painting*, pp. 137-41. Radcliffe's *Schools Painting*, pp. 120-4. Luebke's *Hist. Art, Eng. Ed.*, Vol. 2, pp. 237-40; *Am. Ed.*, pp. 315-18; *Mon. Art*, Vol. 2, Pl. 67; Text, pp. 325-6. Jameson's *It. Painters*, pp. 159-69. Lanzi's *Lum. Painting*, pp. 54-8; *Hist. Painting*, Vol. 1, pp. 187-93. Knight's *Pict. Gal. Arts*, Vol. 2, Illus., p. 345, Text, pp. 354-5. Clement's *Painters*, see respective names. D'Anvers' *Hist. Art*, pp. 353-4. Taine's *Florence and Venice*, pp. 158-9; *Rome and Naples*, p. 165. Tytler's *Old Masters*, pp. 77-81. Ruskin's *Mod. Painters*, Vol. 2, see Index in Vol. 5. Viardot's *Painters*, pp. 97-8. Oliphant's *Maker's of Florence*, pp. 347-51. Symonds' *Renaissance*, pp. 304-10. Jarves' *Art Studies*, Pl. O, Text, pp. 338-48. Lacroix's *Arts Mid. Ages*, Pl. 248. Hamilton's *Schola Italica Pict.*, Pl. 6. D'Agincourt's *Hist. Art*, Vol. 3, Pl. 200. Thompson's *Pict. Gal.*, see Index.

### 4. Pietro Perugino, the great master of the Umbrian School; training and peculiar style.

Grimm's *Life M. Angelo*, Vol. 1, pp. 246-7. Viardot's *Painters*, p. 76. Heaton's *Hist. Painting*, pp. 110-16. Radcliffe's *Schools Painting*, pp. 113-4. Kugler's *It. Schools Painting*, Vol. 1, pp. 269-71. Luebke's *Hist. Art, Eng. Ed.*, Vol. 2, pp. 181-3; *Mon. Art*, Vol. 2, Pl. 70, Text, p. 213. Lanzi's *Lum. Painting*, pp. 106-7; *Hist. Painting*, Vol. 2, pp. 29-32. Samson's *Art Crit.*, p. 313. D'Anvers' *El. Hist. Art*, pp. 350-1. Symonds' *Renaissance*, pp. 294-5, 297-301. Taine's *Florence and Venice*, pp. 9-15. Jameson's *It. Painters*, pp. 140-5. Vasari's *Lives*, Vol. 2, pp. 306-8. Clement's *Painters*, see respective names. Ruskin's *Mod. Painters*, see Index in Vol. 5. Thompson's *Pict. Gal.*, see Index.



Luebke's *Ecc. Art*, pp. 16-50; and *Mon. Art*, Vol. 1, Pl. 42. Text, pp. 143-6; and *Hist. Art*, Eng. Ed. pp. 359-82, 403-12; Am. Ed. pp. 443-70, 492-504. Horton's *Arch.* pp. 130-44. D'Anvers' *El. Hist. Art*, pp. 66-80. Rosengarten's *Arch. Styles*, pp. 230-60. Eng. Cyc. *Arts and Sci.* "Romanesque Art." Knight's *Pict. Gal. Arts*, Vol. 2, *Illust.* pp. 76-7, 80, 97. Text, pp. 63, 67. Ruskin's *Stones of Venice*, Vol. 1, pp. 63-129. Taine's *Florence and Venice*, pp. 58-62, 219-21, 236-40. Scott's *Fine Arts*, pp. 23-4. Hare's *Cities of Italy*, Vol. 2, pp. 13-26. Samson's *Art Crit.* pp. 233-4. Lacroix's *Arts Mid Ages*, p. 406. Jarves' *Art Thoughts*, pp. 108-9.

5. The best works of Perugino (A. D. 1490-1505), especially his frescoes in the Sala del Cambio, at Perugia.

*Elementary*—Radcliffe's *Schools of Painting*, pp. 114-7. Thompson's *Pict. Gal.*, p. 52.

*Comprehensive*—Kugler's *It. Schools*, Vol. 1, pp. 271-4. Luebke's *Hist. Art*, Eng. Ed., Vol. 2, pp. 183-5; *Mon. Art*, Vol. 2, Pl. 70, Text, p. 213. Jameson's *It. Painters*, pp. 147-8. Lanzi's *Hist. Painting*, Vol. 2, pp. 32-4; *Lum. Painting*, pp. 107-8. Vasari's *Lives*, Vol. 2, pp. 308-20. D'Agincourt's *Hist. Art*, Vol. 3, Pl. 182. Carr's *It. Masters*, Pls. 3-4, Text, pp. 7-8. Viardot's *Hist. Painters*, pp. 76-7. Eng. Cyc., *Biog.*, and *Enc. Brit.*, "Perugino."

*Critical*—Jarves' *Art Studies*, Pl. K, pp. 330-3. Ruskin's *Mod. Painters*, see index in Vol. 5. Symonds' *Renaissance*, pp. 295, 299-300.

6. Causes of the decline of Perugino's excellence after 1505.

*Comprehensive*—Kugler's *It. Schools*, Vol. 1, p. 275. Vasari's *Lives*, Vol. 2, pp. 320-3. Grimm's *Angelo*, Vol. 1, pp. 309-10.

*Critical*—Jarves' *Art Studies*, pp. 327-30. Symonds' *Renaissance*, p. 296.

## X. LEONARDO DA VINCI.

1. Leonardo da Vinci; his genius and gifts, and their comparative unfruitfulness.

*Elementary*—Radcliffe's Schools of Painting, pp. 126-30. D'Anvers' El. Hist. Art, pp. 355-7. Clement's Painters, pp. 605-7. Tytler's Old Masters, pp. 83-7. Samson's Art Crit., pp. 314-5.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 347-9. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 211-4; Am. Ed., pp. 280-3. Jameson's It. Painters, pp. 170-7. Lanzi's Lum. Painting, pp. 37-40. Vasari's Lives, Vol. 2, pp. 366-75. Knight's Pict. Gal. Arts, Text, pp. 351-4. Grimm's Angelo, Vol. 1, pp. 43-56. Lacroix's Arts Mil. Ages, pp. 92-3. Heaton's Hist. Painting, pp. 122-6.

*Critical*—Jarves' Art Studies, pp. 33c-7c. Ruskin's Stones' of Venice, Vol. 2, p. 189. Taine's Ideal in Art, Chap. 4. Symonds' Renaissance, pp. 311-25. Pater's Renaissance, pp. 105-26.

## 2. Leonardo's life and works at Milan ; analysis and history of his "Last Supper."

*Elementary*—Radcliffe's Schools of Painting, pp. 131-4, 475-7. D'Anvers' El. Hist. Art, pp. 375-9. Clement's Painters, pp. 605-9. Thompson's Pict. Gal., see Index. Tytler's Old Masters, pp. 87-8, 92-4. Scott's Fine Arts, pp. 249, 350-3. Samson's Art. Crit., p. 315.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 351-7. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 214-7; Am. Ed., pp. 284-6; Mon. Art, Vol. 2, Pl. 74, Text, pp. 222-3. Jameson's It. Painters, pp. 178-81. Lanzi's Hist. Painting, Vol. 4, pp. 244-7; Lum. Painting, p. 40. Vasari's Lives, Vol. 2, pp. 376-82. D'Agincourt's Hist. Art, Vol. 3, Pls. 175-6. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 384, Text, p. 354. Grimm's Angelo, Vol. 1, pp. 239-42. Viardot's Hist. Painters, pp. 92-4. Heaton's Hist. Painting, pp. 126-31.

*Critical*—Jarves' Art Studies, pp. 391-9. Ruskin's Mod. Painters, see Index, Vol. 5. Taine's Florence and Venice, pp. 350-3. Symonds' Renaissance, pp. 325-7. Blanc's Gram. Painting, pp. 80-3. Pater's Renaissance, pp. 128-32.

## 3. Leonardo's life and works at Florence ; the "Battle of the Standard," "Mona Lisa," and "St. Anna and the Virgin."

*Elementary*—Radcliffe's Schools of Painting, pp. 134-8. D'Anvers' El. Hist. Art, pp. 359-61. Clement's Painters, pp. 609-12. Tytler's Old Masters, pp. 88-90.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 349-51, 357-61. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 217-21; Am. Ed., pp. 278-90; Mon. Art, Vol. 2, Pl. 74, Text, p. 223. Heaton's Hist. Painting, pp. 131-4. Jameson's It. Painters, pp. 181-91. Lanzi's Hist. Painting, Vol. 4, p. 224; Lum. Painting, pp. 41-3. Vasari's Lives, Vol. 2, pp. 382-7. Wilson's Angelo, pp. 69-71. Hamilton's Schola It., Pl. 5. Grimm's Angelo, Vol. 1, pp. 243-5, 289-91.

*Critical*—Taine's Florence and Venice, pp. 155-6. Pater's Renaissance, pp. 132-9. Jarves' Art Studies, pp. 399-401.

4. Other works showing the great versatility of this master.

*Elementary*—Radcliffe's Schools of Painting, pp. 137-8.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 359-60. Vasari's Lives, Vol. 2, pp. 173, 383, 388. D'Agincourt's Hist. Art, Vol. 3, Pl. 174-5. Lacroix's Arts Mid. Ages, p. 294. Viardot's Painters, pp. 89-92. Heaton's Hist. Painting, pp. 30-1.

*Critical*—Jarves' Art Studies, Pl. N, p. 389. Ruskin's Mod. Painters, see Index Vol. 5. Taine's Rome and Naples, pp. 60, 221-2.

## XI. MICHAEL ANGELO AS A PAINTER.

1. General outline of Michael Angelo's life, as to places of residence, journeys, patrons and greatest works—the whole in chronological order.

*Elementary*—Radcliffe's Schools of Painting, pp. 140-3, 149-52, 153-5. D'Anvers' El. Hist. Art, pp. 362-3. Thompson's Pict. Gal., pp. 63-4. Tytler's Old Masters, pp. 96-102, 104-5, 107-11. Clement's Painters, pp. 140-6, 152-6, 160-5.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 370-4. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 227-8, 234-7; Am. Ed., pp. 301-2, 311-15. Jameson's It. Painters, pp. 191-203, 207-10, 214-22. Hare's Walks in Rome, p. 539. Lanzi's Lum. Painting, pp. 43-6, 51-3; Hist. Painting, Vol. 1, pp. 162-7, 176-8. Vasari's Lives, Vol. 5, pp. 227-44, 246-54, 267-80, 291-370. D'Agincourt's Hist. Art, Vol. 3, Pls. 177-9. Grimm's Angelo. Carr's It. Masters, Pl. 13, pp. 21-2. Viardot's Painters, pp. 105-6. Wilson's Angelo. Black's Angelo, pp. 147-218. Bohn's Angelo's Works, Pls. 23-5, 27-52. Heaton's Hist. Painting, pp. 169-75. Roscoe's Life of Lorenzo de Medici, pp. 78, 313-17.

*Critical*—Jarves' Art Thoughts, see Index; Art Studies, pp. 412-28. Ruskin's Mod. Painters, see Index; Stones of Venice, Vol. 2, pp. 148, 207; Vol. 3, pp. 61, 98, 108, 147. Taine's Rome and Naples, pp. 186-9; Florence and Venice, pp. 147-9; Ideal in Art, pp. 21-4. Symonds' Renaissance, pp. 342-4, 384-95, 397-402, 413-23, 428-36, 512-28. Pater's Renaissance, pp. 78-104. Sir Joshua Reynolds' Works, Vol. 1, pp. 370-4; Vol. 2, pp. 306-19, 128-30, 348-50. Oliphant's Makers of Florence, pp. 353-62, 364-84, 386-89.

## 2. His first great cartoon, "Soldiers Bathing in the Arno."

*Elementary*—Radcliffe's Schools of Painting, pp. 143-4. D'Anvers' El. Hist. Art, p. 363. Clement's Painters, pp. 146-7.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 374-5. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 228-9; Am. Ed., pp. 302-4; Mon. Art, Vol. 2, Pl. 77, Text, p. 229. Jameson's It. Painters, pp. 198-9. Lanzi's Hist. Painting, Vol. 1, pp. 167-9; Lum. Painting, p. 46. Vasari's Lives, Vol. 5, pp. 244-6. Grimm's Angelo, Vol. 1, pp. 287-90, 426-9. Viardot's Painters, pp. 106, 109-12. Wilson's Angelo, pp. 68, 71, 87-90. Black's Angelo, Pl. 16, pp. 20, 156-7. Bohn's Angelo's Works, Pl. 29, Text, p. 7. Heaton's Hist. Painting, pp. 175-6.

*Critical*—Jarves' Art Studies, pp. 431-2. Symonds' Renaissance, pp. 395-7. Oliphant's Makers of Florence, p. 363.

## 3. The ceiling of the Sistene Chapel; architectural analysis; subjects and description of the four wide and

the five narrow frescoes ; the twelve triangular pendentive and the corner frescoes.

*Elementary*—Radcliffe's Schools of Painting, pp. 145-9. D'Anvers' El. Hist. Art, pp. 363-6. Clement's Painters, pp. 149-51. Tytler's Old Masters, pp. 33-4. Scott's Fine Arts, pp. 260-2. Pen and Pencil Pict. in It., pp. 104-6.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 375-81, 387-9. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 229-33; Am. Ed., pp. 304-8; Mon. Art, Vol. 2, Pl. 77, Text, pp. 227-8. Jameson's It. Painters, pp. 203-7; Hist. Our Lord, Vol. 1, pp. 83-4, 93, 103-5, 128-9, 252-6. Hare's Walks in Rome, pp. 541-4. Lanzi's Hist. Painting, Vol. 1, pp. 169-71; Lum. Painting, pp. 46-7. Vasari's Lives, Vol. 5, pp. 254-67. D'Agincourt's Hist. Art, Vol. 3, Pls. 200, 203. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 349, Text, pp. 355, 358. Ottley's Florentine Schools, Pl. 55. Grimm's Angelo, Vol. 1, pp. 315-48, 374-8. Viardot's Painters, pp. 106-8. Wilson's Life of Angelo, Pls. 9-10, Text, pp. 117-90. Black's Angelo, Pls. 10-13, pp. 32-46, 198-200. Hamilton's Schola It. Pict., Pls. 1-4. Eaton's Rome, Vol. 2, pp. 43-5. Heaton's Hist. Painting, pp. 177-9.

*Critical*—Jarves' Art Thoughts, pp. 90-3. Ruskin's Mod. Painters, Vol. 1, pp. 30, 33, 62; Vol. 2, pp. 182, 197. Taine's Rome and Naples, pp. 189-94, 344. Symonds' Renaissance, pp. 344-6, 430-13. Blanc's Gram. Painting, pp. 77-8c. Oliphant's Makers of Florence, pp. 370-1.

4. The Sistene fresco of "The Last Judgment;" its composition compared with that of other frescoes of the same subject.

*Elementary*—Radcliffe's Schools of Painting, pp. 152-3, 470-2. D'Anvers' El. Hist. Art, pp. 366-7. Clement's Painters, pp. 156-9. Tytler's Old Masters, p. 106, 123-4.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 382-5. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 233-4; Am. Ed., pp. 308-11; Mon. Art, Vol. 2, Pl. 77, Text, pp. 288-9. Jameson's It. Painters, pp. 210-14; Hist. Our Lord, Vol. 2, pp. 392-416. Lanzi's Hist. Painting, Vol. 1, pp. 171-5; Lum. Painting, pp. 48-51.

Vasari's Lives, Vol. 5, pp. 280-1, 285-90. D'Agincourt's Hist. Art, Vol. 3, Pl. 180. Knight's Pict. Gal. Arts, Vol. 2, Text, p. 359. Grimm's Angelo, Vol. 2, pp. 210-22. Viardot's Painters, pp. 108-9. Wilson's Angelo, Pl. 16, pp. 405-35. Black's Angelo, Pl. 14, pp. 84-100. Bohn's Angelo's Works, Pl. 26, Text, p. 5. Eaton's Rome, Vol. 2, pp. 39-43. Hare's Walks in Rome, pp. 545-9. Heaton's Hist. Painting, pp. 182-4.

*Critical*—Jarves' Art Studies, pp. 429-31; Art Hints, pp. 250-1. Ruskin's Mod. Painters, Vol. 2, pp. 178-85. Taine's Rome and Naples, pp. 170, 194-5. Symonds' Renaissance, pp. 423-8. Oliphant's Makers of Florence, pp. 384-6.

## XII. RAPHAEL, the Common Culmination of Spiritual Elevation and Natural Beauty.

1. Raphael's first conditions ; home, parents, masters, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 157-9. D'Anvers' El. Hist. Art, pp. 368-9. Clement's Painters, pp. 473-4. Thompson's Pict. Gal., p. 67. Tytler's Old Masters, pp. 125-7.

*Comprehensive*—Kugler's It. Schools, pp. 406-9. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 244-6; Am. Ed., pp. 323-5. Jameson's It. Painters, pp. 228-32. Lanzi's Hist. Painting, Vol. 2, pp. 51-3; Lum. Painting, pp. 109-11. Vasari's Lives, Vol. 3, pp. 1-4. Knight's Pict. Gal. Arts, Vol. 2, Text, p. 355. Viardot's Painters, pp. 113-4. Passavant's Raphael, pp. 9-34. Sweetser's Raphael, pp. 7-16.

*Critical*—Jarves' Art Studies, pp. 321, 439-42. Taine's Florence and Venice, p. 15. Symonds' Renaissance, pp. 302-3.

2. Raphael's Umbrian life and earliest works.

*Elementary*—Radcliffe's Schools of Painting, p. 159. D'Anvers' El. Hist. Art, pp. 370-2. Thompson's Pict. Gal., p. 68. Tytler's Old Masters, pp. 127-8.

*Comprehensive*—Kugler's It. Schools, pp. 409-15. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 246-8; Am. Ed., pp. 326-7. Jameson's It. Painters, pp. 233-4. Hare's It. Cities, Vol. 3, p. 355. Lanzi's Hist. Painting, Vol. 2, pp. 53-60; Lum. Painting, pp. 111-15. Vasari's Lives, Vol. 3, pp. 4-6. Heaton's Hist. Painting, pp. 142-6. Passavant's Raphael, pp. 35-49. Sweetser's Raphael, pp. 16-24.

*Critical*—Jarves' Art Studies, pp. 442-3.

### 3. Raphael's Florentine life, and the modifications of his style.

*Elementary*—Radcliffe's Schools of Painting, pp. 159-60. D'Anvers' El. Hist. Art, p. 372. Clement's Painters, pp. 474-5. Thompson's Pict. Gal., pp. 68-9. Tytler's Old Masters, pp. 128-9.

*Comprehensive*—Kugler's It. Schools, pp. 415-23. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 248-9; Am. Ed., pp. 326-30. Jameson's It. Painters, pp. 234-5. Hare's It. Cities, Vol. 3, pp. 176-7, 179. Lanzi's Hist. Painting, Vol. 2, pp. 60-4; Lum. Painting, pp. 115-7. Vasari's Lives, Vol. 3, pp. 8-13. Grimm's Angelo, Vol. 1, pp. 259-61. Viardot's Painters, pp. 114-5. Heaton's Hist. Painting, pp. 146-9. Passavant's Raphael, pp. 49-80. Sweetser's Raphael, pp. 25-40. Oliphant's Makers of Florence, pp. 344-6.

*Critical*—Jarves' Art Studies, pp. 443-5.

### 4. Raphael's Roman life and his relations with other masters.

*Elementary*—Radcliffe's Schools of Painting, p. 178. Thompson's Pict. Gal., pp. 69-71. Tytler's Old Masters, pp. 123-39.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, p. 246; Am. Ed., pp. 325-6. Jameson's It. Painters, pp. 235-6, 274-7. Hare's Walks in Rome, p. 639. Lanzi's Hist. Painting, Vol. 2, pp. 64-8, 87-103; Lum. Painting, pp. 117-9, 130-9. Vasari's Lives, Vol. 3, pp. 53-64. Grimm's Angelo, Vol. 1, pp. 350-61, 367-74, 448-52. Heaton's Hist. Painting, pp. 149-50, 153-6. Hamilton's Schola It., Pls. 8-11. Passavant's Raphael, pp. 81-200. Sweetser's Raphael, pp. 41-6, 56-8, 66-72, 135-44. Walker's Raphael's Madonnas, Text, pp. 11-21. Eng. Cyc. Biog., and Enc. Brit., "Raphael."

*Critical*—Jarves' Art Studies, pp. 445-60. Ruskin's Mod. Painters, see Index, Vol. 5. Taine's Rome and Naples, pp. 146-9. Symonds' Renaissance, pp. 312, 327-34, 336-9. Reynolds' Works, Vol. 1, pp. 307, 369-70; Vol. 2, pp. 48-54, 348, 368-9.

## 5. Raphael's Madonnas compared with those of other masters.

*Elementary*—Radcliffe's Schools of Painting, pp. 160-3, 173-7. D'Anvers' El. Hist. Art, p. 376. Tytler's Old Masters, pp. 148-52. Scott's Fine Arts, pp. 323-4.

*Comprehensive*—Kugler's It. Schools, pp. 450-60. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 249-50, 258-61; Am. Ed., pp. 342-6; Mon. Art, Vol. 2, Pl. 78. Text, pp. 229-32. Jameson's It. Painters, pp. 269-70, 277-8; Legends of the Madonna, pp. 35, 39, 75, 117-8, 123-4, 257-8. Hare's Walks in Rome, pp. 589-91. Lanzi's Hist. Painting, Vol. 2, pp. 95-6. Vasari's Lives, Vol. 3, pp. 25-6, 32. D'Agincourt's Hist. Art, Vol. 3, Pls. 184-5. Knight's Pict. Gal. Arts, Vol. 2 Illus., p. 360. Carr's It. Masters, Pl. 6, pp. 10-12. Viardot's Painters, pp. 115-6, 121-2. Heaton's Hist. Painting, pp. 162-8. Passavant's Raphael, Pls. 5, 12-14, 17, 20, Text, pp. 188-90, 279-80, 293-5, 304-5. Sweetser's Raphael, pp. 54-6, 62-3, 109-15, 119-22. Walker's Raphael's Madonnas.

*Critical*—Jarves' Art Studies, p. 461; Art Hints, pp. 355-6. Ruskin's Mod. Painters, Vol. 3, p. 58; also, see Index in Vol. 5. Taine's Florence and Venice, pp. 154-5. Blanc's Gram. Painting, pp. 113-6.

## 6. Raphael's "Stanza" frescoes, decorations of three State apartments in the Vatican.



*Elementary*—Radcliffe's Schools of Painting, pp. 163-7. D'Anvers' El. Hist. Art, pp. 372-4. Clement's Painters, pp. 475-7. Tytler's Old Masters, pp. 129-30, 139-48.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 424-37. Luebke's Hist. Art. Eng. Ed., Vol. 2, pp. 250-3; Am. Ed., pp. 330-6; Mon. Art, Vol. 2, Pl. 79, Text, pp. 232-3. Jameson's It. Painters, pp. 236-44; Hist. Our Lord, Vol. 2, pp. 358-9. Hare's Walks in Rome, pp. 581-6. Lanzi's Hist. Painting, Vol. 2, pp. 69-82; Lum. Painting, pp. 119-27. Vasari's Lives, Vol. 3, pp. 13-24, 26-32, 40-4. D'Agincourt's Hist. Art, Vol. 3, Pls. 186-94. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 352, Text, pp. 358-9. Viardot's Painters, pp. 117-9. Pleaton's Hist. Painting, pp. 150-3, 156-7. Passavant's Raphael, Pls. 7-10, pp. 84-105; 116-24, 221-7, 235-8, 242-5. Sweetser's Raphael, pp. 46-50, 63-5, 73-5, 92-5.

*Critical*—Jarves' Art Studies, pp. 464-5; Art Hints, pp. 360-3. Ruskin's Lect. Arch., pp. 168-70. Taine's Rome and Naples, pp. 141-2, 144-6, 156-8. Symonds' Renaissance, pp. 334-5.

## 7. Raphael's frescoes in the Loggie of the Vatican.

*Elementary*—Radcliffe's Schools of Painting, p. 167. D'Anvers' El. Hist. Art, p. 374.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 439-42. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 255-6; Am. Ed., pp. 339-40. Jameson's It. Painters, pp. 245-6; Hist. Our Lord, Vol. 1, pp. 113-5, 127-8, 152-3, 163-5. Hare's Walks in Rome, pp. 579-81. Vasari's Lives, Vol. 3, pp. 45-6. Viardot's Painters, p. 116. Heaton's Hist. Painting, pp. 157-8. Passavant's Raphael, pp. 164-6, 245-55. Sweetser's Raphael, pp. 87-92. Eaton's Rome, Vol. 2, pp. 56-7.

*Critical*—Taine's Rome and Naples, pp. 141, 156.

## 8. Raphael's cartoons for the Sistine tapestries.

*Elementary*—Radcliffe's Schools of Painting, pp. 167-70. D'Anvers' El. Hist. Art, pp. 374-5. Clement's Painters, p. 477. Tytler's Old Masters, pp. 130-3, 152-6.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 442-8, 472-4. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 253-5; Am. Ed., pp. 336-9; Mon. Art, Vol. 2, Pl. 79, Text, p. 233. Jameson's It. Painters, pp. 246-67; Hist. Our Lord, Vol. 1, pp. 372-3;

Vol. 2, pp. 311-12. Lanzi's Hist. Painting, Vol. 2, pp. 82-3. Vasari's Lives, Vol. 3, pp. 49-50. Knight's Pict. Gal. Arts, Illus., pp. 353, 356-7, Text, pp. 359, 362-3. Heaton's Hist. Painting, pp. 158-60. Passavant's Raphael, Pl. 16, pp. 166-74, 256-67. Sweets'er's Raphael, pp. 95-101.

*Critical*—Ruskin's Mod. Painters, see Index, Vol. 5. Blanc's Gram. Painting, pp. 21, 86-9.

9. Raphael's "Transfiguration" and other important works not embraced in the topics above.

### XIII. CORREGGIO, the Master of Chiaroscuro.

1. Correggio's early life and his relations to other masters.

*Elementary*—Radcliffe's Schools of Painting, pp. 179, 184-6. D'Anvers' El. Hist. Art, pp. 378-9. Clement's Painters, pp. 24, 27. Thompson's Pict. Gal., pp. 95-6. Tytler's Old Masters, pp. 185-6, 187-92. Samson's Art Crit., pp. 318-9.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 497-9. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 267-8; Am. Ed., pp. 354-5; Mon. Art, Vol. 2, Pl. 75, Text, p. 224. Jameson's It. Painters, pp. 290-2, 295-8. Hare's It. Cities, Vol. 2, pp. 210-11. Lanzi's Hist. Painting, Vol. 4, pp. 79-85, 87-91, 101-12; Lum. Painting, pp. 246-51, 255-60. Vasari's Lives, Vol. 2, pp. 402-4, 409-12. Knight's Pict. Gal. Arts, Vol. 2, Text, pp. 366-7. Grimm's Angelo, Vol. 2, pp. 198-202. Viardot's Painters, p. 153. Heaton's Hist. Painting, pp. 241-3; Correggio, pp. 1-88, 114-9, 251-74. Scott's It. Painters, pp. 49-51.

*Critical*—Ruskin's Mod. Painters, see Index, Vol. 5. Symonds' Renaissance, pp. 312-3, 339-42, 495-6.

2. Correggio's frescoes in the Church of San Giovanni and in the Cathedral of Parma,

*Elementary*—Radcliffe's Schools of Painting, p. 181. D'Anvers' El. Hist. Art, p. 380. Clement's Painters, pp. 24-5. Thompson's Pict. Gal., pp. 96-7. Tytler's Old Masters, pp. 186-7.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 500-2. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 269-71; Am. Ed., pp. 356-8; Mon. Art, Vol. 2, Pl. 75, Text, p. 224. Jameson's It. Painters, pp. 292-5; Legends of the Madonna, pp. 324-5; Hist. Our Lord, Vol. 2, pp. 312-3. Hare's It. Cities, Vol. 2, pp. 212-6. Lanzi's Hist. Painting, Vol. 4, pp. 97-101; Lum. Painting, pp. 254-5. Vasari's Lives, Vol. 2, pp. 404-6. D'Agincourt's Hist. Art, Vol. 3, Pl. 203. Knight's Pict. Gal. Arts, Vol. 2, Text, p. 366. Grimm's Angelo, Vol. 2, pp. 204-6. Viardot's Painters, pp. 153-4. Heaton's Hist. Painting, pp. 244-5; Correggio, pp. 143-78, 275-6. Scott's It. Painters, pp. 52-3.

*Critical*—Jarves' Art Studies, pp. 470-1. Ruskin's Mod. Painters, see Index, Vol. 5.

### 3. Correggio's Madonnas and altar pieces.

*Elementary*—Radcliffe's Schools of Painting, pp. 180, 182-3. D'Anvers' El. Hist. Art, pp. 380-2. Clement's Painters, pp. 25-6. Thompson's Pict. Gal., pp. 96-7. Tytler's Old Masters, pp. 192-3.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 499-500, 502-4. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 268-9, 271; Am. Ed., pp. 356, 358-60; Mon. Art, Vol. 2, Pl. 75, Text, pp. 224-5. Jameson's It. Painters, pp. 292, 300-1; Legends of the Madonna, pp. 100-1, 126-7, 252-3, 263-4. Hare's It. Cities, Vol. 2, pp. 220, 222. Lanzi's Hist. Painting, Vol. 4, pp. 85-7, 91-4; Lum. Painting, pp. 251-3. Vasari's Lives, Vol. 2, pp. 406, 408-9. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 365, Text, pp. 366-7. Grimm's Angelo, Vol. 2, p. 202. Viardot's Painters, pp. 154-7. Heaton's Correggio, pp. 89-95, 123-32, 179-203, 276-86.

*Critical*—Ruskin's Mod. Painters, see Index, Vol. 5. Taine's Florence and Venice, pp. 357-8.

### 4. Correggio's mythological paintings.

*Elementary*—Radcliffe's Schools of Painting, pp. 180-2. D'Anvers' El. Hist., p. 381. Clement's Painters, pp. 224-6. Thompson's Pict. Gal., p. 97. Tytler's Old Masters, pp. 186-7, 193.

- Comprehensive*—Kugler's *It. Schools*, Vol. 2, pp. 500, 505-6. Luebke's *Hist. Art*, Eng. Ed., Vol. 2, pp. 269, 273; Am. Ed. pp. 356, 360-2; *Mon. Art*, Vol. 2, Pl. 75, Text. p. 225. Jameson's *It. Painters*, pp. 298-9, 301. Hare's *It. Cities*, Vol. 2, pp. 224, 241. Lanzi's *Hist. Painting*, Vol. 4, pp. 96-7; *Lum. Painting*, pp. 253-4. Vasari's *Lives*, Vol. 2. p. 407. D'Agincourt's *Hist. Art*, Vol. 3, Pl. 202. Grimm's *Angelo*, Vol. 2, pp. 202-3. Viardot's *Painters*, pp. 154-5. Heaton's *Correggio*, pp. 103-13, 121, 219-37, 288-94; *Hist. Painting*, pp. 243-6.
- Critical*—Ruskin's *Mod. Painters*. see *Index*, Vol. 5; *Stones of Venice*. Vol. 2, pp. 211-12. Taine's *Ideal in Art*, pp. 21-4.

5. Correggio's other masterpieces: "Ecce Homo," "Magdalens," "Marriage of St. Catharine," etc.

*Elementary*—Radcliffe's *School's of Painting*, pp. 183-4. D'Anvers' *El. Hist. Art*, p. 381. Clement's *Painters*, pp. 25-6. Thompson's *Pict. Gal.*, pp. 96-7. Tytler's *Old Masters*, pp. 192-3.

*Comprehensive*—Kugler's *It. Schools*, Vol. 2, pp. 504-6. Luebke's *Hist. Art*, Eng. Ed., Vol. 2, pp. 271-3; Am. Ed., p. 359. Jameson's *It. Painters*, pp. 299-301; *Legends of the Madonna*, p. 284; *Hist. Our Lord*, Vol. 2, pp. 32, 97-8, 284; *Sacred Art*, Vol. 1, pp. 355, 357-8. Lanzi's *Hist. Painting*, Vol. 4, pp. 95-6. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.*, p. 365, *Text*, p. 367. Grimm's *Angelo*, Vol. 2, pp. 200-1. Viardot's *Painters*, pp. 154-6. Hamilton's *Schola It.*, Pls. 17-18. Heaton's *Correggio*, pp. 95-100, 122-3, 133-8, 203-6, 286-8, 294-300; *Hist. Painting*, p. 245. Scott's *It. Painters*, Pl. 13.

#### XIV. The Great Venetian Colorists and Modern Realists.

1. Giorgione, the first great master of color in landscape.

*Elementary*—Radcliffe's *Schools of Painting*, pp. 194-7. D'Anvers' *El. Hist. Art*, pp. 384-5. Clement's *Painters*, pp. 304-5. Thompson's *Pict. Gal.*, pp. 75-7. Tytler's *Old Masters*, pp. 181-5.

*Comprehensive*—Kugler's It. Painters, Vol. 2, pp. 508-12. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 274-7; Am. Ed., pp. 362-6; Mon. Art, Pl. 80, Text, p. 237. Jameson's It. Painters, pp. 310-18. Hare's It. Cities, Vol. 2, pp. 53-5. Lanzi's Hist. Painting, Vol. 3, pp. 99-103; Lum. Painting, pp. 199-201. Vasari's Lives, Vol. 3, pp. 394-402. D'Agincourt's Hist. Art, Vol. 3, Pl. 162. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 365, Text, p. 367. Grimm's Angelo, Vol. 2, pp. 73-4. Viardot's Painters, pp. 86-7. Hamilton's Schola It., Pl. 20. Heaton's Hist. Painting, pp. 212-17.

*Critical*—Ruskin's Mod. Painters, Vol. 5, Pl. 79, pp. 301-3, 306-7, 353-5. Symonds' Renaissance, pp. 366-9.

2. Titian, the universal painter in whom the Venetian school culminated.

a. His life.

b. Church pictures: "Assumption of the Virgin," etc.

c. Mythological and allegorical compositions.

d. Portraits.

*Elementary*—Radcliffe's Schools of Painting, pp. 197-208. D'Anvers' El. Hist. Art, pp. 385-9. Clement's Painters, pp. 571-8. Thompson's Pict. Gal., pp. 79-85. Tytler's Old Masters, pp. 157-68. Samson's Art Crit., pp. 319-20.

*Comprehensive*—Kugler's It. Schools, Vol. pp. 530-43. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 277-86; Am. Ed., pp. 367-76; Mon. Art, Pl. 80, Text, pp. 236-7. Jameson's It. Painters, pp. 319-38. Hare's It. Cities, Vol. 2, pp. 38-9; Walks in Rome, pp. 593-5. Lanzi's Hist. Painting, Vol. 3, pp. 135-51; Lum. Painting, pp. 208-16. Vasari's Lives, Vol. 5, pp. 382-408. D'Agincourt's Hist. Art, Vol. 3, Pls. 143, 164, 203. Knight's Pict. Gal. Arts, Vol. 2, Illus., pp. 364-5, Text, pp. 367, 370. Grimm's Angelo, Vol. 2, pp. 73-5. Carr's It. Masters, Pls. 14-15, Text, pp. 23-7. Viardot's Painters, pp. 134-42. Hamilton's Schola It., Pls. 21-2. Heaton's Hist. Painting, pp. 220-30. Scott's It. Painters,

Pls. 2, 10, Text, pp. 47-8. Sweetser's Titian. Eng. Cyc. Biog. and Enc. Brit. "Titian."

*Critical*—Jarves' Art Hints, pp. 368-76; Art Studies, pp. 313-14. Ruskin's Mod. Painters, Vol. 1, pp. 76-9, 85-7; Vol. 3, Pl. 16, p. 322; Vol. 5, pp. 240-3. Taine's Rome and Naples, pp. 63-4, 167-8, 228-9; Florence and Venice, pp. 141-2, 156-8, 301-9. Symonds' Renaissance, pp. 379-83.

3. Tintoretto and Paul Veronese, the two great masters in the decline of Venetian painting.

*Elementary*—Radcliffe's Schools of Painting, pp. 212-8. D'Anvers' El. Hist. Art, pp. 390-2. Clement's Painters, pp. 167-71, 569-71. Thompson's Pict. Gal., pp. 91-4. Tytler's Old Masters, pp. 194-211. Samson's Art Crit., p. 320.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 547-56. Luebbe's Hist. Art, Eng. Ed., Vol. 2, pp. 289-94; Am. Ed., pp. 380-6; Mon. Art, Vol. 2, Pl. 88, Text, pp. 257-8. Jameson's It. Painters, pp. 343-50; Other Works, see Index. Hare's It. Cities, Vol. 2, pp. 42-3, 48-50, 112-3, 115-6, 121-4. Lanzi's Hist. Painting, Vol. 3, pp. 187-95, 222-30; Lum. Painting, pp. 217-20, 223-7. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 364, Text, p. 370. Carr's It. Masters, Pl. 17, Text, pp. 29-30. Viardot's Painters, pp. 148-52. Hamilton's Schola It., Pls. 24-5. Heaton's Hist. Painting, pp. 232-9. Scott's It. Painters, Pl. 12.

*Critical*—Jarves' Art Hints, pp. 363-8. Ruskin's Mod. Painters, Vol. 2, pp. 170-80; Vol. 3, Pl. 17; Vol. 5, Pl. 57, pp. 72-3, 96-7, 231-43; Stones of Venice, Vol. 3, pp. 299-301, 304-8, 312-8, 333-69, 371-4. Taine's Rome and Naples, pp. 116-7, 165-6; Florence and Venice, pp. 222-5, 296-300, 310-27, 339-41. Symonds' Renaissance, pp. 369-79. Reynolds' Works, Vol. 1, pp. 356-8, 339-40.

## XV. The Fresh Development of Painting in Italy after the Reformation.

### 1. The Eclectic School of the Carracci.

a. Domenichino ; his "Last Communion of St. Jerome," "Martyrdom of St. Agnes," etc.

b. Guido Reni ; his "Madonna della Pieta," "Phœbus and Aurora," etc.

c. Carlo Dolce ; his "Madonna in the Pitti Palace," "St. Cecilia," "St. Andrew at the Cross," etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 231-9, 244-5. D'Anvers' *El. Hist. Art*, pp. 423-6. Clement's *Painters*, pp. 188-96, 245-50, 495-501. Thompson's *Pict. Gal.*, pp. 90-103, 109-10. Tytler's *Old Masters*, pp. 212-23. Samson's *Art Crit.*, pp. 325-8.

*Comprehensive*—Kugler's *It. Schools*, Vol. 2, pp. 569-82, 589-90. Luebke's *Hist. Art*, Eng. Ed., Vol. 2, pp. 376-82; Am. Ed., pp. 523-31; *Mon. Art*, Vol. 2, Pl. 94, Text, pp. 270-1. Hare's *Walks in Rome*, pp. 219-20, 304-7, 588-9. Lanzi's *Hist. Painting*, Vol. 1, p. 310; Vol. 5, pp. 96-135, 141-8; *Lum. Painting*, pp. 79-80, 298-324. Knight's *Pict. Gal. Arts*, Vol. 2, *Illus.*, pp. 368-9, Text, pp. 370-5. Viardot's *Painters*, pp. 164-73, 178-9. Hamilton's *Schola It.*, Pls. 27-35. Heaton's *Hist. Painting*, pp. 249-58. Scott's *It. Painters*, Pls. 4-6, 15, Text, pp. 17-34, 57-9. Eaton's *Rome*, Vol. 2, see Index. *Eng. Cyc. Biog.*, and *Enc. Brit.*, see respective names.

*Critical*—Jarves' *Art Studies*, pp. 472-6. Ruskin's *Mod. Painters*, see Index, Vol. 5. Taine's *Rome and Naples*, and *Florence and Venice*, see Index, in both Vols.

2. The Naturalistic school of Caravaggio : Salvator Rosa ; his "Conspiracy of Catiline," "Diogenes and Democritus," "St. Jerome," etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 241-4. D'Anvers' El. Hist. Art, pp. 427-8. Clement's Painters, pp. 515-7. Thompson's Pict. Gal., pp. 110-2. Tytler's Old Masters, pp. 222-4. Samson's Art Crit., pp. 328-30.

*Comprehensive*—Kugler's It. Schools, Vol. 2, pp. 590-3, 596-8. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 382-4, 415; Am. Ed., pp. 513-3; Mon. Art, Vol. 2, Pl. 94, Text, p. 272. Lanzi's Hist. Painting, Vol. 2, pp. 199-202, 224-4. Viardot's Painters, pp. 182-4, 186-7. Heaton's Hist. Painting, pp. 258-62. Scott's It. Painters, Pl. 8, Text, pp. 37-40. Eng. Cyc. Biog., and Enc. Brit., see respective names,

*Critical*—Ruskin's Mod. Painters, Vol. 5, pp. 244-54; also see Index, Vol. 5.

## XVI. PAINTING IN THE NETHERLANDS.

1. The school of Bruges—the brothers Van Eyck : their invention of oil painting ; characteristics of their style ; their altarpiece of "The Mystic Lamb" and other paintings.

*Elementary*—Radcliffe's Schools of Painting, pp. 251-60. D'Anvers' El. Hist. Art, pp. 395-9. Clement's Painters, pp. 266-9. Thompson's Pict. Gal., pp. 124-7. Tytler's Old Masters, pp. 41-8. Samson's Art Crit., pp. 334-5.

*Comprehensive*—Kugler's German, Flemish and Dutch Schools, Vol. 1, pp. 49-74. Lubke's Hist. Art, Eng. Ed., Vol. 2, pp. 326-32; Am. Ed., pp. 420, 425-36; Mon. Art, Vol. 2, Pl. 81, Text, pp. 238-9. D'Agincourt's Hist. Art, Vol. 3, Pl. 164. Knight's Pict. Gal. Arts, Vol. 2, Text, pp. 375, 378. Lacroix's Art Mid. Agcs, pp. 299-301. Viardot's Painters, pp. 269-74. Heaton's Hist. Painting, pp. 363-83.

*Critical*—Taine's Art in the Netherlands, pp. 83-110. Viardot's Wonders of European Art, pp. 109-20.

2. The School of Bruges—Roger Van der Weyden and Hans Memling.



*Elementary*—Radcliffe's Schools of Painting, pp. 260-5. D'Anvers' El. Hist. Art, pp. 400-1. Clement's Painters, etc., pp. 401-3. Thompson's Pict. Gal., pp. 128-31. Tytler's Old Masters, pp. 48-50.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 1, pp. 76-84, 92-104. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 333-7; Am. Ed., pp. 437-44; Mon. Art, Vol. 2, Pl. 81, Text, pp. 239-40. Jameson's Hist. Our Lord, Vol. 1, pp. 137, 286, 307; Vol. 2, pp. 232, 246, 384, 400. Vasari's Lives, Vol. 5, p. 458. Knight's Pict. Gal. Arts, Vol. 2, Text, pp. 387-9. Lacroix's Arts Mid. Ages, pp. 301-3. Viardot's Painters, pp. 274, 277-9. Heaton's Hist. Painting, pp. 387-94. Taine's Art in the Netherlands, pp. 105-10. Viardot's Wonders of European Art, pp. 120-8. Shedd's Famous Painters, pp. 48-9. Stephen's Flemish and French Pictures, pp. 38-48. Heaton's Flemish Art, pp. 26-36. Crowe and Cavalcaselle's Early Flemish Painters, pp. 182-229, 251-99.

### 3. Peter Paul Rubens, the Titian of the Netherlands.

*a.* Fortunate life; visits in Italy, Spain and England.

*b.* Church pictures: Descent from the Cross at Vienna; Crucifixion in the Museum at Antwerp, etc.

*c.* Dramatic and historical pictures: Battle of the Amazons in Munich; Scenes in the Life of Marie de Medici in the Louvre; Feats of Consul Decius in Vienna, etc.

*d.* Works in landscape and animal painting: Four Quarters of the World; various pictures of the chase in Munich, Dresden, Berlin and Vienna.

*e.* Portraits.

*Elementary*—Radcliffe's Schools of Painting, pp. 291-7, 486-8. D'Anvers' El. Hist. Art, pp. 444-7. Clement's Painters, etc., pp. 521-31. Thompson's Pict. Gal., pp. 137-43. Tytler's Old Masters, pp. 235-45. Samson's Art Crit., pp. 335-6.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 2, pp. 275-91. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 390-4; Am. Ed., pp. 541-8; Mon. Art, Vol. 2, Pls. 95-7, Text, pp. 272-4. Jameson's Sketches of Art, pp. 216-21; other works, see Index. Knight's Pict. Gal. Arts, Illus., p. 384, Text, p. 387. Grimm's Angelo, Vol. 2, pp. 462-5. Viardot's Painters, pp. 294-301. Heaton's Hist. Painting, pp. 418-28. Sweetser's Rubens. Shedd's Famous Painters, pp. 146-8. Stephen's Flemish and French Pictures, pp. 93-8. Heaton's Flemish Art, pp. 80-9.

*Critical*—Cassell's Art Treasures, pp. 184-211. Jarves' Art Thoughts, pp. 182-4; Art Hints, pp. 342-3. Ruskin's Mod. Painters, Vol. 1, pp. 88-90; Vol. 5, pp. 264-75, also see Index, Vol. 5; Stones of Venice, Vol. 1, 429-30. Taine's Rome and Naples, pp. 166-7; Art in the Netherlands, pp. 77-80, 135-60; Phil. Art, pp. 65-76; Ideal in Art, pp. 19-20. Blanc's Gram. Painting, pp. 46-131. Reynolds' Works, Vol. 1, p. 375; Vol. 2, pp. 163-7.

4. Anthony Van Dyke, the greatest Flemish master in portraiture.

*a.* Van Dyke and Rubens compared as to genius and character.

*b.* Religious pictures: Crucifixion in Mechlin; Marriage of St. Catharine in London; two pictures of the Entombment of Christ in Munich; his Elevation of the Cross compared with that by Rubens, etc.

*c.* Portraits: Group of Rubens and himself with Minerva and Mercury; family groups of King Charles I., Duke of Nassau, and Earl of Pembroke; hunting group of King Charles I.; portraits of Lady Venetia (Digby), etc.

*d.* Emperor Theodosius and St. Ambrose; Samson and Delilah; Apollo and the Muses, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 298-302. D'Anvers' El. Hist. Art, pp. 446-9. Clement's Painters, pp. 585-9. Thompson's Pict. Gal., pp. 144-7. Tytler's Old Masters, pp. 333-54. Samson's Art Crit., pp. 336-7.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 2, pp. 301-7. Luebke's Hist. Art. Eng. Ed., Vol. 2, pp. 395-7; Am. Ed., pp. 548-51; Mon. Art, Vol. 2, Pl. 95, Text, pp. 272-4. Jameson's Works, see Index. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 385, Text, pp. 387, 389. Viardot's Painters, pp. 304-8. Heaton's Hist. Painting, pp. 428-32. Cassell's Art Treasures, pp. 145, 148-65. Sweetser's Van Dyke. Shedd's Famous Painters, pp. 165-6. Stephen's Flemish and French Pictures, pp. 102-10. Heaton's Flemish Art, pp. 90-5.

*Critical*—Ruskin's Mod. Painters, Vol. 5, pp. 288-90. Taine's Art in the Netherlands, pp. 157-60; Phil. Art, pp. 53-4. Viardot's Wonders of European Art, pp. 149-56. Reynolds' Works, Vol. 1, pp. 210-1. Hamerton's Etching and Etchers, pp. 107-9.

5. David Teniers, the last Flemish painter of excellence.

*a.* Prodigal Son; Temptation of St. Anthony; Archers at Antwerp, etc.

*b.* Pictures of village feasts, smoking scenes, and scenes in kitchens, taverns, shops, laboratories, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 302-5. D'Anvers' El. Hist. Art, pp. 451-3. Clement's Painters, pp. 562-5. Thompson's Pict. Gal., pp. 166-7. Tytler's Old Masters, pp. 251-3.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 2, pp. 321-8. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 405-6; Am. Ed., pp. 566-8; Mon. Art, Vol. 2, Pl. 100, Text, p. 283. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 392. Viardot's Painters, pp. 313-5. Heaton's Hist. Painting, pp. 434-7. Cassell's Art Treasures, pp. 367-83. Shedd's Famous Painters, pp. 181-3. Stephen's Flemish and French Pictures, pp. 111-4. Heaton's Flemish Art, pp. 95-9.

*Critical*—Ruskin's Mod. Painters, Vol. 1, pp. 311-2. Viardot's Wonders of European Art, pp. 156-63.

6. Rembrandt Van Ryn, the great master of the Dutch school.

*a.* Great individuality in personal traits and artistic style; criticisms of his contemporaries.

*b.* The School of Anatomy; the Night Watch, or the Company of Frans Banning Cock, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 316-21. D'Anvers' El. Hist. Art, pp. 454-7. Clement's Painters, etc., pp. 487-95. Thompson's Pict. Gal., pp. 156-60. Tytler's Old Masters, pp. 245-7. Samson's Art Crit., p. 337.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 2, pp. 364-74. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 397-400; Am. Ed., pp. 555-61; Mon. Art, Pl. 96. Text pp. 274-6. Jameson's Sketches of Art, pp. 221-3; other works, see Index. Knight's Pict. Gal. Arts, Vol 2, illus. pp. 385, 388, Text, pp. 390-1, 394. Viardot's Painters, pp. 330-7. Heaton's Hist. Painting, pp. 439-48. Cassell's Art Treasures, pp. 219-43. Burnett's Rembrandt. Sweetser's Rembrandt. Shedd's Famous Painters, pp. 178-80. Stephen's Flemish and French Pictures, pp. 12, 116-8, 136-45. Heaton's Flemish Art, pp. 100-10.

*Critical*—Jarves' Art Hints, pp. 376-8; Art Thoughts, pp. 182-3. Ruskin's Mod. Painters, Vol. 4, pp. 38-45; Vol. 5, pp. 267-8. Taine's Art in the Netherlands, pp. 161-90; Ideal in Art, pp. 16-7. Blanc's Gram. Painting, pp. 22-3, 86-8, 132-3, 141-2, 210-3. Sweetser's Rembrandt, pp. 133-46. Hamerton's Etching and Etchers, pp. 73-96. Reynolds' Works, Vol. 2, pp. 192-3, 198-9, 217-8. Viardot's Wonders of European Art, pp. 174-91.

7. Gerard Dow, the painter of trifles; and Paul Potter, the painter of the herd.

*Elementary*—Radcliffe's Schools of Painting, pp. 322-3, 331-2. D'Anvers' El. Hist. Art, pp. 459, 469. Clement's Painters, pp. 252, 466. Thompson's Pict. Gal., pp. 170, 179-80. Tytler's Old Masters, p. 257.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 2, pp. 405-7, 435-40. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 408, 490; Am. Ed., pp. 571, 586-7; Mon.

Art, Pls. 96, 100, 101, Text, pp. 276, 283, 286. Viardot's Painters, pp. 342-3, 355-8. Heaton's Hist. Painting, pp. 449-61. Cassell's Art Treasures, pp. 257-71. Shedd's Famous Painters, pp. 188, 202-3. Stephen's Flemish and French Pictures, pp. 150-2.

*Critical*—Ruskin's Mod. Painters, Vol. 1, p. 336; Vol. 5, p. 269. Hamerton's Etching and Etchers. pp. 101-2, 105. Reynolds' Works, Vol. 2, pp. 201-3, 212-3. Viardot's Wonders of European Art, pp. 198-200, 209-14.

## XVII. THE EARLY PAINTERS OF GERMANY.

1. Albert Dürer, the many-sided genius of painting and engraving.

*a.* Paintings: Martyrdom of Ten Thousand Saints; Assumption of the Virgin; Adoration of the Trinity; The Four Apostles, or the Four Temperaments.

*b.* Engravings: The Knight, Death and the Devil; Melancholy; St. Jerome in his Study; the two Passion Series; Triumphal Arch of Maximilian, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 268-78. D'Anvers' El. Hist. Art, pp. 414-20. Clement's Painters, etc., pp. 257-61. Thompson's Pict. Gal., pp. 197-9. Tytler's Old Masters, pp. 169-81. Samson's Art Crit., pp. 331-2.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 1, pp. 152-75. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 356-63; Am. Ed., pp. 471-90; Mon. Art, Vol. 2. Pls. S3-S3A; Text, pp. 241-4. Jameson's Sketches of Art, pp. 325-6; other works, see Index. D'Agincourt's Hist. Art, Vol. 3, Pl. 164-5. Knight's Pict. Gal. Arts, Vol. 2. Illus. pp. 372-3; Text, pp. 379, 382. Lacroix's Arts Mid. Ages, pp. 303-4. Viardot's Painters, pp. 242-8. Heaton's Hist. Painting, pp. 333-43. Cassell's Art Treasures, pp. 484-503. Sweetser's Durer. Shedd's Famous Painters, pp. 65-70. Stephen's Flemish and French Pictures, pp. 78-9. Heaton's Flemish Art, pp. 57-68.

*Critical*—Jarves' Art Thoughts, pp. 186-7. Ruskin's Mod. Painters, Vol. 5, pp. 71-2, 224-54, 299; Vol. 4, p. 76; Stones of Venice, Vol. 1, pp. 412-3; Vol. 3, p. 159. Taine's Art in the Netherlands, pp. 61-2. Hamerton's Etchings and Etchers, pp. 71-2. Viardot's Wonders of European Art, pp. 83-95. Fairholt's Rambles of an Archeologist, pp. 187-259. Woltman's Holbein, pp. 454-7.

2. Lucas Cranach, the painter of the Protestant Reformation; Fountain of Youth; Samson and Delilah; Altarpiece at Weimer, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 285-6. D'Anvers' El. Hist. Art, pp. 420-1. Clement's Painters, etc., pp. 229-31. Thompson's Pict. Gal., pp. 200-1. Samson's Art Crit., p. 332.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 1, pp. 188-94. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 364-6; Am. Ed., pp. 507-11; Mon. Art, Vol. 2, Pl. 84, Text, pp. 246-7. Jameson's Works, see Index. Viardot's Painters, pp. 251-3. Heaton's Hist. Painting, pp. 353-6. Shedd's Famous Painters, pp. 70-1. Heaton's Flemish Art, pp. 75-9.

*Critical*—Viardot's Wonders of European Art, pp. 80-3.

3. Hans Holbein, the complement of Albert Dürer.

a. His Life at Basle and at London.

b. Paintings: Votive Madonna of Burgomaster Meyer; Meeting of Saul and Samuel; Crucifixion and Entombment; Portraits of Erasmus, Sir Thomas More and Archbishop Warham.

c. Engravings: Triumph of Riches; Triumph of Poverty; Dance of Death, a favorite art subject of the time.

*Elementary*—Radeliffe's Schools of Painting, pp. 281-5. D'Anvers' El. Hist. Art, pp. 410-3. Clement's Painters, etc., pp. 334-5. Thompson's Pict. Gals., pp. 192-6. Tytler's Old Masters, pp. 309-33.

*Comprehensive*—Kugler's Germ., Flem. and Dutch Schools, Vol. 1, pp. 198-218. Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 346-55; Am. Ed., pp. 490-500; Mon. Art, Pl. 84, Text, p. 245. Viardot's Painters, pp. 237-41. Heaton's Hist. Painting, pp. 346-52. Woltman's Holbein, on "Dance of Death," pp. 262-86; on other topics, see Index. Shedd's Famous Painters, pp. 113-6. Heaton's Flemish Art, pp. 69-75.

*Critical*—Ruskin's Mod. Painters, Vol. 2, p. 122; Vol. 5, pp. 221, 224, 338. Blanc's Gram. Painting, pp. 234-5, 292-9. Parton's Caricature and Comic Art, pp. 72-3, 76, 80-1. Wright's Hist. Caricature and Grotesque, pp. 217-21.

## XVIII. THE GREAT MASTERS of the Spanish Schools.

1. The early history of Painting in Spain. The influence of the Moors on Spanish Art.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 384-6; Am. Ed., pp. 533-5. Knight's Pict. Gal. Arts, Vol. 2, Text, p. 386. Viardot's Painters, pp. 192-8. Stothert's French and Spanish Painters, pp. 1-37. Heaton's Hist. Painting, pp. 267-91.

*Critical*—Jarves' Art Hints, pp. 269-80; Art Thoughts, pp. 177-8.

2. Diego Velasquez, the Master of the School of Castile.

a. Life, character and style.

b. Characteristic works: The Spinners; the Forge of Vulcan; Surrender of Breda; the Drinkers; the Maids of Honor; the Boar Hunt in the National Gallery at London; the Water Carrier, etc.

### c. Portraits and Portrait groups of King Philip IV.

*Elementary*—Radcliffe's Schools of Painting, pp. 354-9. D'Anvers' El. Hist. Art, pp. 432-3. Clement's Painters, etc., pp. 596-601. Tytler's Old Masters, pp. 260-80. Thompson's Pict. Gals., pp. 213-7. Samson's Art Crit., pp. 323-4.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, p. 386; Am. Ed., pp. 535-6; Mon. Art, Vol. 2, Pl. 97, Text, p. 277. Jameson's Legends of the Madonna, pp. 23-4, 49; Hist. Our Lord, Vol. 2, pp. 82, 205-6. Knight's Pict. Gal. Arts, Vol. 2, Text, p. 387. Viardot's Painters, pp. 220-7; Wonders of European Art, pp. 56-71. Baxley's Spain, Vol. 2, pp. 295-322. Stothert's French and Spanish Painters, pp. 37-55. Heaton's Hist. Painting, pp. 291-9. Shedd's Famous Painters, pp. 162-4.

*Critical*—Jarves' Art Thoughts, p. 179; Art Hints, p. 278. Taine's Florence and Venice, p. 360; Phil. Art, pp. 25-8.

## 3. Bartolomé Esteban Murillo, the Master of the Andalusian School.

a. His life and character.

b. Religious pictures: St. Anthony of Padua; St. Elizabeth of Hungary; St. Francis and the Paralytic; The Prodigal Son; Apotheosis of the Virgin, etc.

c. Beggar pictures: Boys Playing at Dice; Boys Eating Grapes; Children Counting Money; Beggar Boy, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 359-64, 485-6, 518-20, 526. D'Anvers' El. Hist. Art, pp. 433-6. Clement's Painters, etc., pp. 417-22. Thompson's Pict. Gals., pp. 217-21. Tytler's Old Masters, pp. 280-5. Samson's Art Crit., pp. 324-5.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 387-9; Am. Ed. pp. 536-40; Mon. Art, Pl. 97, Text, p. 277. Jameson's Hist. Our Lord, Vol. 1, pp. 368-9; Vol. 2, p. 380; Legends of the Madonna, pp. 36, 46-7, 49-50, 120;



Sac. and Legend. Art, Vol. 1, pp. 127-8, 312-3, 361-2; Vol. 2, pp. 676-7. Knight's Pict. Gal. Arts, Illus., p. 381, Text, p. 387. Viardot's Painters, pp. 204-12; Wonders of European Art, pp. 25-42. Baxley's Spain, Vol. 2, pp. 12-36, 274-94, 363-5. Stothert's French and Spanish Painters, pp. 55-62. Heaton's Hist. Painting, pp. 299-307. Sweetser's Murillo. Shedd's Famous Painters, pp. 192-5.

*Critical*—Jarves' Art Hints, pp. 177-9; Art Thoughts, pp. 280-2. Ruskin's Stones of Venice, Vol. 2, pp. 212-3. Taine's Rome and Naples, p. 163.

## XIX. THE LEADING MASTERS of the French School.

1. Nicolas Poussin, the Prince of the painters of France.

*a.* Sacred Allegories of the four seasons; St. Paul in the Seventh Heaven; the Vision of Ezekiel; Judgment of Solomon, etc.

*b.* Bacchanalian pictures; Rape of the Sabines; Death of Eurydice; Triumph of Truth, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 373-6. D'Anvers' El. Hist. Art, pp. 436-7. Clement's Painters, etc., pp. 467-8. Thompson's Pict. Gals., pp. 229-30. Tytler's Old Masters, pp. 286-96. Samson's Art Crt., pp. 339-40.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 401-2; Am. Ed., p. 577; Mon. Art, Vol. 2, Pls. 98, 101. Text, pp. 278-85. Jameson's Works, see Index. Knight's Pict. Gal. Arts, Illus., p. 377, Text, p. 388. Viardot's Painters, pp. 372-5; Wonders of European Art, pp. 241-9. Heaton's Hist. Painting, pp. 262-3. Stothert's French and Spanish Painters, pp. 96-7, 101-4. Shedd's Famous Painters, pp. 159-61.

*Critical*—Jarves' Art Thoughts, pp. 233-5. Ruskin's Mod. Painters, see Index Vol. 5; Stones of Venice, Vol. 1, pp. 234-5. Blanc's Gram. Painting, pp. 23-4, 43. Taine's Rome and Naples, pp. 197, 222-3. Reynolds' Works, Vol. 1, pp. 357, 445.

2. Claude Lorraine, the "Raphael of Landscape painting,"

*a.* Landing of Cleopatra at Tarsus; Embarkation of the Queen of Sheba; Seaport at Sunset, etc.

*b.* Hagar in the Desert; Sermon on the Mount; Worship of the Golden Calf; Morning, Noon, Evening and Night, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 376-8. D'Anvers' El. Hist. Art, pp. 437-8. Clement's Painters, etc., pp. 375-7. Thompson's Pict. Gals., 231. Tytler's Old Masters, pp. 296-303. Samson's Art Crit., p. 340.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 413-4; Am. Ed., pp. 578-9; Mon. Art, Vol. 2, Pl. 101, Text, p. 285. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 377. Viardot's Painters, pp. 375-8; Wonders of European Art, pp. 249-56. Heaton's Hist. Painting, pp. 263-4. Cassell's Art Treasures, pp. 381, 384-98. Stothert's French and Spanish Painters, pp. 105-6. Shedd's Famous Painters, pp. 168-70.

*Critical*—Jarves' Art Thoughts, pp. 236-8. Ruskin's Mod. Painters, see Index Vol. 5. Hamerton's Etching and Etchers, pp. 157-60. Sweetser's Lorraine.

3. Jaques Louis David, the "Painter of the Graces."

*a.* Oath of the Horatii; Marcus Brutus; Leonidas at Thermopylae, etc.

*b.* The Sabine Women; Death of Murat, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 385-6. D'Anvers' El. Hist. Art, pp. 440-1. Clement's Painters, etc., pp. 239-40. Thompson's Pict. Gals., pp. 241-2. Tytler's Mod. Painters, pp. 157-60. Samson's Art Crit., p. 342.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 438-9; Am. Ed., pp. 612-3; Mon. Arts, Vol. 2, Pl. 104, Text, p. 291. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 393, Text, 395. Viardot's Painters, pp. 386-8; Wonders of European Art, pp. 275-82. Heaton's Hist. Painting, pp. 477-81. Stothert's French

and Spanish Painters, pp. 126-33. Cassell's Art Treasures, pp. 467-81. Long's Art Laws, pp. 157-63. Shedd's Famous Painters, pp. 242-3. Stephen's Flemish and French Pictures, p. 216.

*Critical*—Jarves' Art Thoughts, pp. 244-5; Art Hints, p. 302.

#### 4. Ary Scheffer.

*a.* Magdalene at the Cross; Christ the Comforter; St. Augustine and his mother Monica; Temptation of Christ, etc.

*b.* Pictures illustrating Goethe's Faust.

*Elementary*—Radcliffe's Schools of Painting, pp. 426-8. D'Anvers' El. Hist. Art, pp. 442-3. Clement's Painters, etc., p. 543. Tytler's Mod. Painters, pp. 178-90.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 448-9; Am. Ed., pp. 628-9; Mon. Art, Vol. 2, Pl. 129, Text, p. 333. Viardot's Painters, p. 393; Wonders of European Art, p. 298. Stothert's French and Spanish Painters, pp. 178-82. Heaton's Hist. Painting, pp. 485-6. Shedd's Famous Painters, pp. 286-8. Stephen's Flemish and French Pictures, pp. 232-3.

*Critical*—Jarves' Art Thoughts, pp. 250-1.

#### 5. Paul Delaroche, the historical painter.

Assassination of the Duke of Guise; Princes in the Tower; decoration of the Hemicycle of the Palace of the Fine Arts, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 428-30. D'Anvers' El. Hist. Art, p. 442. Clement's Painters, etc., p. 241. Tytler's Mod. Painters, pp. 170-8.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, pp. 449-50; Am. Ed., p. 630; Mon. Art, Vol. 2, Pls. 129-30, Text, p. 334. Viardot's Painters, p. 294; Wonders of European Art, p. 301. Stothert's French and Spanish Painters, pp.

167-73. Heaton's Hist. Painting, pp. 487-9. Shedd's Famous Painters, pp. 291-3. Stephen's Flemish and French Pictures, pp. 228-32.

*Critical*—Jarves' Art Thoughts, pp. 250-1.

## XX. PRINCIPAL MASTERS OF PAINTING in England.

1. William Hogarth, the founder of the English School and the master of satire.

*a.* Serial works: Marriage a la Mode; Idle and Industrious Apprentice; Rake's Progress, etc.

*b.* Single pieces: Gin Lane; Beer Street; Enraged Musician; Sleeping Congregation, etc.

*Elementary* Radcliffe's Schools of Painting, pp. 394-6. D'Anvers' El. Hist. Art, pp. 474-6. Clement's Painters, etc., pp. 331-4. Thompson's Pict. Gals., pp. 248-9. Tytler's Mod. Painters, pp. 4-12. Samson's Art Crit., pp. 344-5.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, p. 410; Am. Ed., p. 574; Mon. Art, Vol. 2, Pl. 98, Text, p. 280. Jameson's Sac. and Legend. Art, Vol. 1, pp. 222-3. Knight's Pict. Gal. Arts. Vol. 2, Illus., p. 396, Text, p. 398. Viardot's Painters, pp. 402-5. Heaton's Hist. Painting, pp. 495-500. Cassell's Art Treasures, pp. 110-34. Long's Art Laws, pp. 143-5. Trusler's Hogarth's Works. Wright's Hist. Caricature and Grotesque, pp. 434-49. Parton's Caricature, pp. 133-46. Shedd's Famous Painters, pp. 216-8.

*Critical*—Jarves' Art Thoughts, pp. 201-3. Taine's Ideal in Art, pp. 81-3.

2. Joshua Reynolds, the first President of the Royal Academy.

Holy Family; Age of Innocence; Strawberry Girl; Mrs. Siddons as the Tragic Muse; Macbeth and the Witches, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 396-9. D'Anvers' El. Hist. Art, pp. 476-8. Clement's Painters, etc., pp. 501-4. Thompson's Pict. Gals., pp. 250-2. Tytler's Mod. Painters, pp. 13-27. Samson's Art Crit., p. 345.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, p. 403; Am. Ed., p. 564; Mon. Art, Vol. 2, Pl. 98, Text, p. 279. Jameson's Sac. and Legend. Art, Vol. 2, p. 592. Knight's Pict. Gal. Arts, Vol. 2, Illus., 397, Text, p. 398. Viardot's Painters, pp. 406-8. Heaton's Hist. Painting, pp. 501-5. Cassell's Art Treasures, pp. 49-67. Long's Art Laws, pp. 148-52. Sweetser's Reynolds. Shedd's Famous Painters, pp. 223-6.

*Critical*—Jarves' Art Thoughts, pp. 199-200. Reynolds' Works.

3. Benjamin West, the second President of the Royal Academy.

Agrippina with the Ashes of Germanicus; Death on the Pale Horse; Christ Healing the Sick, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 400-1. D'Anvers' El. Hist. Art, p. 480. Clement's Painters, etc., pp. 618-20. Thompson's Pict. Gals., pp. 258-9. Samson's Art Crit., pp. 348-9.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, p. 403; Am. Ed., p. 505; Mon. Art, Vol. 2, Pl. 98, Text, p. 280. Knight's Pict. Gal. Arts, Vol. 2, Illus., p. 397, Text, p. 399. Viardot's Painters, p. 411. Heaton's Hist. Painting, pp. 511-2. Long's Art Laws, pp. 152-7. Shedd's Famous Painters, pp. 234-6.

*Critical*—Jarves' Art Thoughts, pp. 200-1.

4. J. M. W. Turner, the greatest landscape painter of England.

a. His life and singular character.

b. Dido Building Carthage; Rise and Fall of Carthage; Sun Rising in the Mist, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 407-10. D'Anvers' El. Hist. Art, pp. 487-90. Clement's Painters, etc., pp. 581-2. Tytler's Mod. Painters, pp. 86-106. Samson's Art Crit., pp. 346-7.

*Comprehensive*—Luebke's Hist. Art, Eng. Ed., Vol. 2, p. 454; Am. Ed., p. 636. Viardot's Painters, pp. 420-1. Heaton's Hist. Painting, pp. 518-24. Thornbury's Turner. Cassell's Art Treasures, pp. 89-100. Shedd's Famous Painters, pp. 257-8. Sweetser's Turner.

*Critical*—Jarves' Art Thoughts, pp. 215-20; Art Idea, pp. 156-8; Art Hints, pp. 384-93. Ruskin's Mod. Painters, see Index Vol. 5; Lect. Arch., pp. 138-50. Hamerton's Etching and Etchers, pp. 261-72; Thoughts About Art, pp. 61-8. Tyrwhitt's Christ. Art, pp. 223-9. Rossetti's Fine Art, pp. 291-323.

5. David Wilkie, the painter of social life among the common people.

Village Festival; Rent Day; Village Politicians; Reading the Will; Cottar's Saturday Night, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 413-5. D'Anvers' El. Hist. Art, pp. 496-7. Clement's Painters, etc., pp. 621-2. Tytler's Mod. Painters, pp. 106-23.

*Comprehensive*—Luebke's Mon. Art, Vol. 2, Pl. 132, Text, p. 338. Heaton's Hist. Painting, pp. 115-6. Viardot's Painters, pp. 424-5. Cassell's Art Treasures, pp. 4-27. Long's Art Laws, pp. 145-8. Shedd's Famous Painters, pp. 267-9.

*Critical*—Jarves' Art Thoughts, pp. 203-4. Hamerton's Etching and Etchers, pp. 273-6.

6. Edwin Henry Landseer, the English master of animal painting.

Chevy Chase; Old Shepherd's Chief Mourner; Alpine Mastiffs Rescuing a Distressed Traveler; Highland

Shepherds' Home; There's Life in the Old Dog Yet, etc.

*Elementary*—Radcliffe's Schools of Painting, pp. 435-7. D'Anvers' El. Hist. Art, pp. 503-4. Tytler's Mod. Painters, pp. 245-51. Samson's Art Crit., p. 347.

*Comprehensive*—Luebke's Mon. Art, Pl. 136, Text, pp. 344-5. Viardot's Painters, p. 436. Heaton's Hist. Painting, p. 524. Cassell's Art Treasures, pp. 28-42. Osgood's Engravings from Landseer.

*Critical*—Jarves' Art Thoughts, p. 203. Ruskin's Mod. Painters, see Index Vol. 5. Sweetser's Landseer.











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